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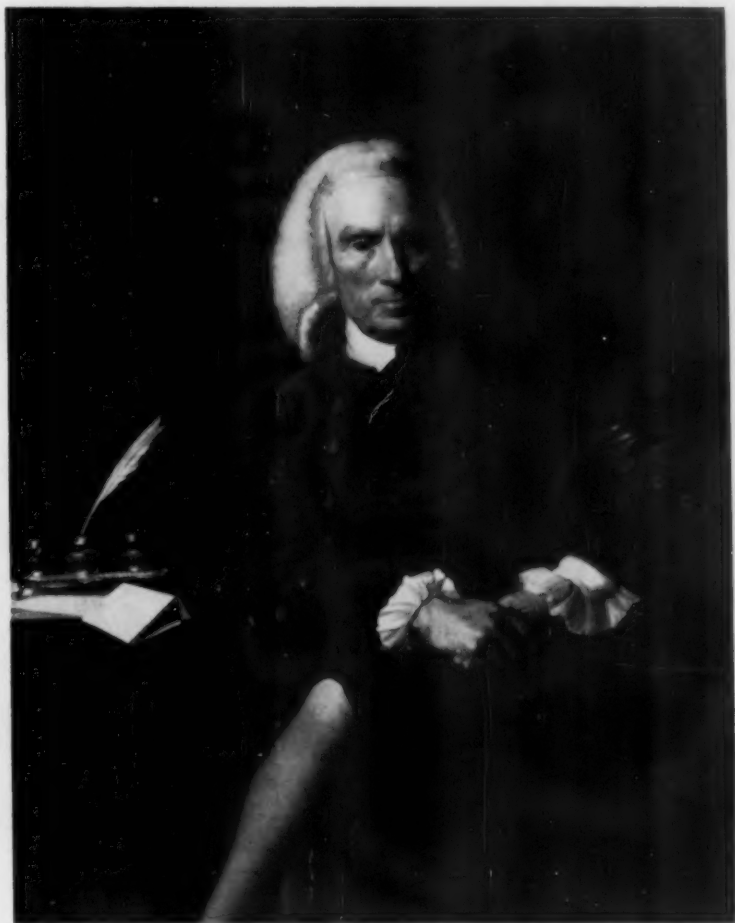
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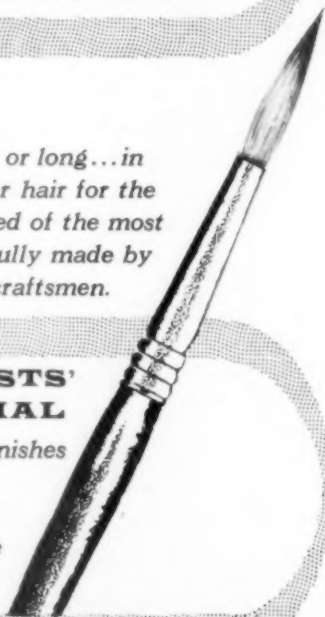


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FORM AND THE CONSUMER

For a "Community of Style, Interest and Taste" in the Arts

Rudolf Arnheim

Art has become incomprehensible. Perhaps nothing so much as this fact distinguishes art today from what it has been at any other place or time. Art has always been used, and thought of, as a means of interpreting the nature of world and life to human eyes and ears; but now, objects of art are apparently among the most puzzling implements man has ever made. Now it is they that need interpretation.

Not only are the paintings, the sculpture, the music of today incomprehensible to the many. But even what we are supposed to find in the art of the past no longer makes sense to the average person. Listen to what happens when one of the best known modern critics, Roger Fry, looks at a painting of the 17th century. "Let us note our impressions," he says, "as nearly as possible in the order in which they arise. First the curious impression of the receding rectangular hollow of the hall seen in perspective and the lateral spread, in contrast to that, of the chamber in which the scene takes place. This we see to be almost continuously occupied by the volumes of the figures disposed around the circular table, and these volumes are all ample and clearly distinguished but bound together by contrasted movements of the whole body and also by the flowing rhythm set up by the arms, a rhythm which, as it were, plays over and across the main volumes. Next, I find, the four dark rectangular openings at the end of the hall impose themselves and are instantly and agreeably related to the two dark masses of the chamber wall to right and left, as well as to various darker masses in the dresses. We note, too, almost at once, that the excessive symmetry of these four openings is broken by the figure of one of the girls, and that this also somehow fits in with the slight asymmetry of the dark masses of the chamber walls."¹ Now, this painting attributed to Nicolas Poussin tells the story of Achilles dressed as a girl and hidden among the daughters of King Lycomedes by his mother Thetis, who did not want him to go to Troy and be killed in the war. In the picture we plainly see Odysseus who in the costume of a peddler entertains the girls with his wares and traps the disguised Achilles by baiting him with a helmet and a shield.

Professor Arnheim of Sarah Lawrence College read this paper at a Symposium on the Arts at Wellesley College, February 25, 1959.

¹ Roger Fry, *Transformations* (Garden City: Doubleday 1956), p. 23.

No one could possibly miss seeing the six persons in the foreground of the picture. Roger Fry saw them too, but he hardly looked at them. He thought the story was boringly told and did not matter. Nor did he consider it relevant that the painter Poussin himself "would have been speechless with indignation" at the analysis of what the critic thought the picture was about.

Let me summarize what we have heard so far. A great artist has told a story. The story does not matter. The fact that he wanted to tell the story does not matter. The fact that he is supposed to have told it badly does not matter. His picture is great. It deals with rectangular hollows and volumes and contrasted movements and dark openings. At this point, if your and my senses still work, we feel a cold shiver as though touched by the wing of madness.

Yet Roger Fry was a very sane man. And equally sane are most of the men and women who speak and write and teach as he did. But Fry was fighting a battle. Art had fallen into the danger of losing form, mainly by trying to become a mechanically correct reproduction of nature. That art should make faithful reproductions had been maintained in theory for a long time. When Leonardo da Vinci and his colleagues talked about their craft, they discussed paints and tools and materials and hundreds of tricks as to how to represent animate and inanimate things in a strictly life-like manner. They had much less to say about what we now call the sense of form, namely, the capacity to furnish visible objects with such properties as clarity, unity, harmony, balance, fittingness, or relevance; because these virtues exert themselves naturally whenever any human being builds a boat, or makes a dress, or a clay figure, or beats a rhythm, or sings a tune. But it was precisely in the age of Leonardo that this natural gift of form began to suffer a rare disturbance, created by a civilization that was to replace perceiving with measuring, inventing with copying, images with intellectual concepts, and appearances with abstract forces. In the nineteenth century, to be a good artist had become much more difficult than it had been for two thousand years. And whereas normally one of the hardest tasks for a human being is that of making an ugly object, an epidemic of ugliness now infected everything within the reach of the new civilization.

Therapy often requires radical measures, and it was the instinct of self-preservation that made sensitive critics insensitive to the perversity of such sentences as: "Art is the contemplation of formal relations." But that is what was said about painting and sculpture. In a neighboring field, the remarkable Eduard Hanslick, battling against the notion that music existed for the purpose of reproducing the feelings of the human mind, maintained, instead, that the content of music was "tönend bewegte Formen," that is, "sounding forms in motion."²

The consequences of such an approach are illustrated in Fry's analysis of the Poussin. No doubt, it indicates a frightening estrangement of the sen-

² Eduard Hanslick, *The Beautiful in Music* (London: Novello, 1891), chapter II.

sory experiences from their meaning. At the same time, we must acknowledge the size of the threat to which such formalism is reacting. The danger shows not so much in the work of the few great artists who succeed in struggling to the heights, but—to speak only of painting and sculpture—in the middle-class of insipid portraits and landscapes, in the snapshots cast in bronze celebrating the memory of famous men on our public squares, in the oppressive materialism of official Communist art, the symbolic marble athletes on the façades of our government buildings, the shapelessness of old-fashioned ornaments and new-fangled conglomerations of geometry and texture. Man's natural sense of form is indeed threatened, and a large-scale reclaiming action is in order.

But it is one thing to pay attention to the damage, and quite another to restrict the concern of art to the raw material of sensory phenomena. The assertion that "art is the contemplation of formal relations" must be confronted here with the fundamental and well-established principle that "good form does not show."

Let me remind you that a well-mannered person is one whose manners we do not notice; that a good perfume is perceived as an aspect of the lady's mood and character, not as an odor; that a good tailor or hairdresser fashions the person; that the art of the interior decorator or lighting designer has failed when it attracts attention rather than merely making the room comfortable, elegant, dignified, cold, warm, or what have you; that the ingredients of a good salad dressing are hard to trace, and that the best musical accompaniment of a stage play or film intensifies the forces of the dramatic action without being heard by itself. The music at a funeral, in a church, or in a dance hall cannot serve its purpose if it is contemplated as a set of formal relations. And it is the funeral, the religious ceremony, and the carnival dance to which we must look for the prototypes of artistic experience, not the museum display of remote objects and the so-called "aesthetic distance" such display produces.

Is it not true that the great works of art are notoriously reluctant to yield their secret to analysis? Many useful and clever things are said about them, but what precisely creates the greatness in the face of an old man, in a Rembrandt portrait, the desperate passion of a Beethoven quartet, the perfection of a Greek temple, or the intense freshness of a passage in Dante's *Commedia*? If we are admitted to the grace of such a man's company, we surrender to his magic and barely remember the question: How does he do it? The formal devices he uses are submerged in the statement, in the effect. Precisely this submergence is one of the prerequisites of the work's greatness.

Good form does not show. A statue representing a woman is a woman, not the shape of a woman—this holds true for a Roman Venus or a Gothic Madonna, but also for an African wood carving or the reclining figures of Henry Moore. And, in fact, even the woman is part of the form that disappears in order to leave only the pure visible embodiment of meaning or character. If instead of meaning and character you see a human body in the

flesh, or if instead of the human body you see formal relations, something is wrong with the figure.³

But where does this leave abstract art or music, which, after all, are nothing other than shapes, colors, sound, rhythm? Exactly the same principle holds true for them. In a successful piece of abstract art or music, a pattern of forces transmits its particular distribution of calmness and tenseness, lightness and heaviness—a complete transubstantiation of form into meaningful expression. As soon, however, as the red circles or the blue bars, the crusts of metal or the carefully daubed areas of nothingness make themselves conspicuous; as soon as, in music, the harmonic progressions of the score or the tremolos of the instruments, the diatonic routines or the atonal irresponsibilities, the grating noises or the twelve-tone rows are heard as such, something is wrong with the painting, the sculpture, the music. Or, indeed, with the consumer.

For what has been said here requires reservations. Form dissolves into content only when the statement is made according to our own way of doing things. Exotic manners, for instance, strike us with the strangeness of their formal devices. Foreign music may impress us as a display of odd sound effects. In examining a piece of sculpture done in an unfamiliar style we may be unable to get beyond the shape, which puzzles us or which we admire as original or as masterfully proportioned. It is remarkable to what extent educated Westerners have become capable of overcoming this obstacle for almost any style the history of art has brought forward anywhere. Flexibility, however, has its limits. Also we pay for it with an extremely unstable sense of form. Having trained ourselves to perceive in any idiom, there is no set of shapes, arbitrary and wilful as it may be, which we cannot welcome, whereas, on the other hand, there is no longer any one idiom into which we slip completely. Being strangers unto nobody and everybody we find ourselves concerned with shapes.

It seems safe to say that the awareness of style, especially one's own style, is an unusual experience. The invariant attributes of one's own way of being and of doing things are hardly noticed. One cannot really see one's own face in the mirror, because what is always there tends to evade consciousness. So also with the reflection of our personal manner in the objects we make. Robust cultures think of their own way as *the* correct way of making things and distinguish it from the inferior efforts of the barbarians. In our own midst a genuine artist is likely to feel uneasy about what we call his style since this aspect of his work is almost invisible to him. Cézanne looking at one of his landscapes is likely to have seen simply the mountain, which he had attempted to depict as accurately as he could. If somebody had suggested to him that surely he had changed nature in order to adapt it to his own style he is likely to have flown into one of his magnificent rages.

³ Rudolf Arnheim, "The Robin and the Saint: On the Twofold Nature of the Artistic Image," *Journal of Aesthetics and Art Criticism*, 1959.

But Cézanne's style is only partly shared by the consumers. To them the Mont St. Victoire is one mountain among many others, painted by Hiroshige or by Goya, by Breughel or by Leonardo. If the consumers are fortunate, their minds will grow from this variety of views a rich, but unified conception of what a mountain can be. Otherwise, the mountain will vanish and a parade of styles will remain. The Cézanne landscape becomes an arrangement of post-impressionist brushstrokes. Or, to use an example from music: Mozart's young lovers no longer sing out their suffering and joy, but utter the melodies and rhythms of the late Baroque.

The eclecticism or, if you wish, the universality of our culture is not alone in being responsible for our worship of form. There are other, weighty causes, of which I can mention only one, namely, what I will call our "insignificant living." We neglect the human privilege of understanding individual events and objects as reflections of the meaning of life. When we break bread or wash our hands we are only concerned with nutrition and hygiene. Our waking life is no longer symbolical. This philosophical and religious decline produces an opacity of the world of experience that is fatal to art; because art relies on the world of experience as the carrier of ideas. When the world is no longer transparent, when objects are nothing but objects, then shapes, colors and sounds are nothing but shapes, colors and sounds, and art becomes a technique for entertaining the senses. Unconscious symbolism, to which we have been running for salvation, is much too primitive to shoulder the task by itself.

Art is the most powerful reminder that man cannot live by bread alone; but we manage to ignore the message by treating art as a set of pleasant stimuli. One of my students told me the other day that she found herself greatly disturbed when she attended a cheerful beer party in the living room of friends, who had just acquired a very large reproduction of Picasso's *Guernica*. Undoubtedly the friends, being connoisseurs, thought of Picasso's outcry against the massacre of the innocents as a decorative pattern of formal relations. And when last year I was shown through a very modern home in the hills of Los Angeles and a high-fidelity performance of Bach's *St. Matthew's Passion* was used to demonstrate that music could be piped through all the rooms of the house, including the laundry and the bathrooms, and when I remember how often I have had to suffer from recordings of great music being used as background noise for conversation by otherwise well bred and kindly people, I cannot but realize that music indeed may lose all depth of meaning and be reduced to sounding shapes.

The formalistic approach to art is a device for fending off the disquieting demands that are of art's essence.⁴ Listen to what the audience says after one of those concerts that are advertised by nothing but the name of the virtuoso, or observe them in an art gallery, or at the theater during intermission. If they talk about what they just saw or heard, as they sometimes do, they will hold

⁴ There are other ways of avoiding the issue. The tradition of discussing the subject matter instead of what it expresses survives in the search for clinical symbols.

forth on what is good and what is bad, who imitates whom, and how the performance compares with the Budapest Quartet or with Jean-Louis Barrault; also that the second aria was too fast, and that the last act betrays the latent homosexuality of the author. All these critical observations are presented with a chilly detachment which makes it perfectly clear that the speaker cannot have been in recent contact with Beethoven or Shakespeare, Verdi, or Matisse. The pose coveted by our young intellectuals is no longer that of the stirred lover of the beautiful but the poker face of the critic, who sniffs and judges. I cannot but think with gratitude of the Texas businessman whose wife showed me the precious Renoirs and Derains and Dufys they had on the walls, only to confess with a sigh of resignation: "But I have never been able to find a Picasso that does not upset my husband when he eats his dinner!" If a man has preserved the sense to know that Picasso is upsetting, the light may shine again some day in the darkness.

Everything seems to count except what the work of art is about. A friend of mine in the theater department talked with a colleague from out-of-town, who had just initiated a course in playwriting. Yes, he said, the students were doing well indeed. Some fine dialogue had been written, and there was increasing conciseness and logical sequence. "Of course," he added, "there is no content!" Such episodes make me wonder whether it is not high time for us to remember that where there is no content there can be no form.

The notion of composition for its own sake, which I illustrated with Fry's analysis of the Poussin, has its counterpart in the studio practice of some of our art departments, art schools, and professional artists. There is great refinement of technique, but little indication that unless the artist has something to say there can be no distinction between right and wrong, no preference for one technique as against another. By now, we start in kindergarten to overwhelm the children with an endless variety of materials and tricks, which keep them distracted—distracted from the only task that counts, namely the slow and patient and disciplined search for the one and only form that fits the underlying experience.

To be sure, artists have good reasons for being wary of discussing the ideas expressed in works of art. Any verbal shortcut threatens to replace the work in its particular concrete complexity and thereby to paralyze the artist or blind the beholder. That is why artists prefer to deal with technique. But there is a decisive difference between the modesty of the artist who talks, paints and chisels while his every thought and move is in pursuit of his deepest vision, and the implied conviction that art is nothing but texture and space and formal relations.

Students are quick to pick up the teacher's attitude to art—as indeed I have come to believe that what students learn from their teachers is mainly the attitude behind the teaching. Hence the widespread disorientation among young painters and sculptors, who have been trained to produce all the stunning effects, but have no criterion by which to distinguish between them. Hence also, among the more responsible and thoughtful, a profound cynicism

—the inevitable consequence of playing a game of shapes that has no inner connection with the task of life. In an essay on Poussin, who seems to have become the paradigm of our argument, André Gide—speaking more convincingly than the critic across the Channel—asks us to recognize that thought (*la pensée*) motivates and animates all of Poussin's pictures. And in this connection he complains about some artists of our own time. "I should like to be understood," writes Gide.⁵ "What displeases me is to have to listen to the dictatorial pronouncement: 'This is true painting precisely because it has no subject!' I dislike to see painting stripped of all spiritual value, and appreciation limited to matters of technique; to find our greatest painters address themselves carefully to nothing but our senses, so that they are all eye, all brush. This deprivation, this voluntary insolvency, will, I believe, remain characteristic of our epoch, which has no hierarchy, and may expose it to severe judgment in the future—all the more severe, in fact, the more admirably these painters master their techniques. The pictures painted in our time will be recognized by their *insignificance*." These are the words of André Gide, and I am convinced that he is not objecting here to abstract art, but to what I earlier called "insignificant living."

Let us remember: even the great promoters of pure form were unwilling to assert that art is concerned with nothing but itself. Roger Fry admitted that art may express ideas, although he did so quite reluctantly and declared himself unable to explain what he meant. Henslick observed on the subject of musical ideas: "Every concrete phenomenon suggests the class to which it belongs, that is, the idea which more directly pervades it, and continuing from there points to ever higher ideas, until the absolute is reached. This is true also for the musical ideas." And Clive Bell, hesitantly offering what he called his "metaphysical hypothesis" wrote, in 1913, the following remarkable sentences: "... we can only suppose that when we consider anything as an end in itself we become aware of that in it which is of greater moment than any qualities it may have acquired from keeping company with human beings. Instead of recognizing its accidental and conditioned importance, we become aware of its essential reality, of the God in everything, of the universal in the particular, of the all-pervading rhythm. Call it by what name you will, the thing that I am talking about is that which lies behind the appearance of all things—that which gives to all things their individual significance, the thing in itself, the ultimate reality. And if a more or less unconscious apprehension of this latent reality of material things be, indeed, the cause of that strange emotion, a passion to express which is the inspiration of many artists, it seems reasonable to suppose that those who, unaided by material objects, experience the same emotion have come by another road to the same country."⁶

Therefore, if we wanted to show that Poussin's painting⁷ is a work of art,

⁵ *Poussin*, texte d' André Gide (Paris: Au Divan, 1945).

⁶ Clive Bell, *Art* (London: Chatto and Windus, 1931), p. 69.

⁷ Is it a Poussin? Dr. Carla Gottlieb informs me that the painting, given to the Louvre by Paul Jamot in 1920 is not universally accepted as authentic.

we could not content ourselves with a description of how its masses are "agreeably related" to each other. If nothing else restrained us from such decerebration, we should have to remember Poussin's own warning: "The first requirement, fundamental to all the others, is that the subject and the narrative be grandiose, such as battles, heroic actions, and religious themes . . . thus the painter not only must possess the art of selecting his subject, but judgment in comprehending it, and must choose that which is by nature capable of every adornment and perfection." Encouraged by the artist himself, we would attentively study the story of Achilles among the maidens, as presented in the picture. We would ask what the arrangement of the figures and the pattern of their gestures bring to the interpretation of the story, and we would try to discover meaning in the distribution of space and light. Perhaps we would find that all aspects of the picture, large and small, combine in presenting the story as a pattern of visual forces, which draws from the legendary episode the deeper theme of revealed masculinity, of power in the guise of grace. And faced with a complete coincidence of eloquent shape and profound meaning, we might feel willing to say that we are in the presence of art.

But would not such an analysis involve us in an occupation which, as I suggested earlier, is not that of the consumer? The business of the consumer is to consume, that is, to enlighten and enrich his life through seeing and hearing, not to dissect the formal means by which such enlightenment and enrichment is accomplished. If it is true that what passes by the name of the aesthetic or critical attitude is often a device for escaping from the compelling call of art, then the television audience, in the innocence of its full surrender to thrill, shudder, and suspense, is the only social group that functions as a genuine consumer of art.

This, indeed, is not far from being so. What better audience could a composer, performer, sculptor, or poet want than one so fully devoted to his visions as are the television viewers to the horrors and sweetness of their own fare? But we remember immediately that the television spectacle and its public are geared to each other by a community of style, interest, and taste, which does not now exist in the arts. It did exist in the past. A Sicilian entering the Cathedral of Monreale around the year 1200 and being struck from the height of the apse by the fearful image of the blackbearded Pantocrator received the direct impact of a work of art. But nowadays the gaps separating artist from artist and artist from public can only be bridged by interpretation. I hope I have made it plausible that what we need is interpretation capable of opening the eyes and ears to the messages transmitted by form rather than distracting them with shapes.

Art controls the road that leads from the immediacy of our senses to what Clive Bell called "the ultimate reality." It is the road of man, and we cannot afford to block it.

CONTEMPORARY ART IN JAPAN

Erica Beckh

In the Fall (1958) issue of the COLLEGE ART JOURNAL three contributors discussed aspects of contemporary Japanese art. Like other manifestations this reflects the widespread American interest in that country's present day art. I have recently returned from a year in Japan where as a Fulbright Grantee I studied the contemporary art scene. I therefore felt that it might be of value to describe the general art situation as I found it over there. Out of this background have emerged some artists who now have international reputation.

Although contemporary Japanese art is represented in the United States today by "Nipponism" as exemplified by the abstract paintings of Kenzo Okada or Genichiro Inokuma,¹ there is much greater diversity of art production in Japan. Moreover, many of the most famous and successful artists in Japan today are virtually unknown to Americans. For example, Maeda Seison and Riyushi Kawabata, represented in the last Venice Biennale, are familiar to few.

Art production in Japan is fantastically prolific. The average exhibition lasts about a week and in Tokyo seventy-five to a hundred open weekly. The largest shows include hundreds of items, possibly a thousand. Contemporary art in Japan has the healthy stimulus of a very wide public interest. This is strikingly exemplified in a unique art phenomenon, the art exhibitions located in leading department stores and sponsored by the most influential newspapers. Beautifully and lavishly installed, such exhibitions as Inca art, Horyuji's priceless sculptures, famous and rarely exhibited items from private collections, or well selected shows of contemporary art, are simply jammed from 9:00 A.M. until 6:00 P.M. seven days a week. Everyone attends from guided hordes of school children to artists and collectors. The majority are very seriously interested. The acquisition of works of art has always brought social distinction in Japan and wealthy Japanese continue this activity. There are countless art associations, both professional and amateur. These all hold frequent and large

The author, who has a Ph.D. in History of Art from Harvard-Radcliffe, was in Japan on a Fulbright Research Grant last year. Her husband, Lewis Rubenstein also had a Fulbright Grant to Japan in order to do ink and scroll painting. He is on the faculty of the Art Department at Vassar.

¹ A large exhibition of such work entitled "Contemporary Painters of Japanese Origin in America, 1958," was recently held at the Institute of Contemporary Art, Boston. Catalogue by Thomas M. Messer and Anne L. Jenks.



Fig. 1. Nanpū Tateyama, *Portrait of Yokoyama Taikan*. 1956.

group exhibits. In addition there are many invited comprehensive shows, as "The Best Paintings of the Year" etc., sponsored by the newspapers, department stores, museums and the National Department of Education. Large money prizes are awarded by appointed juries.

A very large group of painters work in the so-called "Japanese Style" (Nihonga). The most prominent are men of the older generation who still use traditional Japanese media of silk, Chinese ink, water color and distemper. The traditional kakemono (vertical hanging scroll), emakimono (horizontal scroll) and screens are preferred forms. Popular subjects are kimono clad women, flowers, birds, mountain landscapes and the ever popular silhouette of Fuji. This elegant and refined style with its high degree of technical proficiency essentially constitutes the artistic academy of Japan. Occasionally it still produces a work of remarkable freshness, as the portrait of Yokoyama Taikan by Nanpū Tateyama (fig. 1).

Unlike the academicians in contemporary American art, Nihonga artists

can be very successful and influential. The works of the leaders, as Yokoyama Taikan, Maeda Seison (represented in the last Venice Biennale), Heihachiro Fukuda, Gyokido Kawai, Kokei Kobayashi, receive the highest painting prices in Japan today. Wealthy business men and collectors are their patrons. They are well represented in all the important museums. The tradition of the Tokonomo (alcove for a vertical scroll flanked by an exquisite flower arrangement) in most Japanese homes provides a steady market for their paintings. The "grand old men" continue to exert considerable control in the art world. Nomination to the Art Academy, dominated by them, continues to carry considerable prestige, as do appointments to art school faculties, many of which go to their ranks. All the leading art schools include two independent and equally important faculties: the Nihonga or Japanese Style Department and the Western Oil Department. Students, who may elect to work in either, are equally divided between the two. This insures the continuation of the older tradition in contemporary art. Furthermore a student does not exhibit without his teacher's consent.

There is one notable characteristic of almost all group exhibitions of contemporary art in Japan. They reveal a remarkable tolerance of taste. Every



Fig. 2. Matsubayashi Keigetsu at work, photograph by Sheldon Brody.

style of art is always shown, from the most conservative to the most Avant Garde. This is true even of the group exhibitions organized by the Museum of Modern Art in Tokyo. Although the Avant Garde groups of artists are the most active in promotion, this is counterbalanced by the inherent Japanese conservatism and respect for tradition and the dignity of age. This respect insures that paintings by the leading Nihonga artists will be included in every important show and furthermore will receive positions of prominence. This in spite of the fact that the modern and experimental art in Japan is receiving more and more publicity and attention.

In Japan a successful artist is a very highly esteemed member of society. To date the highest esteem has gone to the traditional artists. Last year the death of Yokoyama Taikan, the last of the great old masters, was a national tragedy. Recipient of every honor during his lifetime, his death was universally mourned and millions of people from every walk of life filed reverently by exhibitions of his paintings and personal mementos. Such an attitude towards an artist seems unique to Japan.

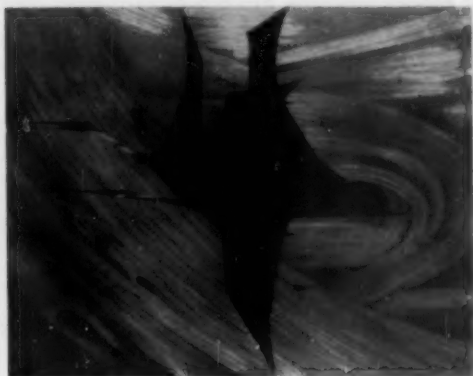


Fig. 3. Motozo Kayama, *Soar*, 1957,
The Solomon R. Guggenheim Museum,
N.Y.

In passing, Nanga painting should be distinguished from the regular Japanese Style. This stems from the Chinese tradition of the Southern Sung style of painting in ink and water color upon silk or paper. Yokoyama Taikan was one of the last great artists working in this style. Matsubayashi Keigetsu is now the most famous representative (fig. 2). This really noble old man in his eighties is saddened to envision the end of a long and productive tradition. Only rarely do younger artists work in this style and it is not taught in the art schools. It is very popular with amateur painters. Many Japanese as well

as foreigners attend private classes in sumi-e, where they learn traditional composition and techniques. The results are pleasant and technically capable but they lack the personality and vitality which in the past centuries developed great artists from the ranks of the "literati" or so-called "amateurs."

In recent years a number of artists have begun to use the Nihonga tradition for a more personal and freer expression. One of the most highly acclaimed of these is Matazo Kayama, who is a 1958 Guggenheim International Award winner (fig. 3). His modernization of the Japanese style

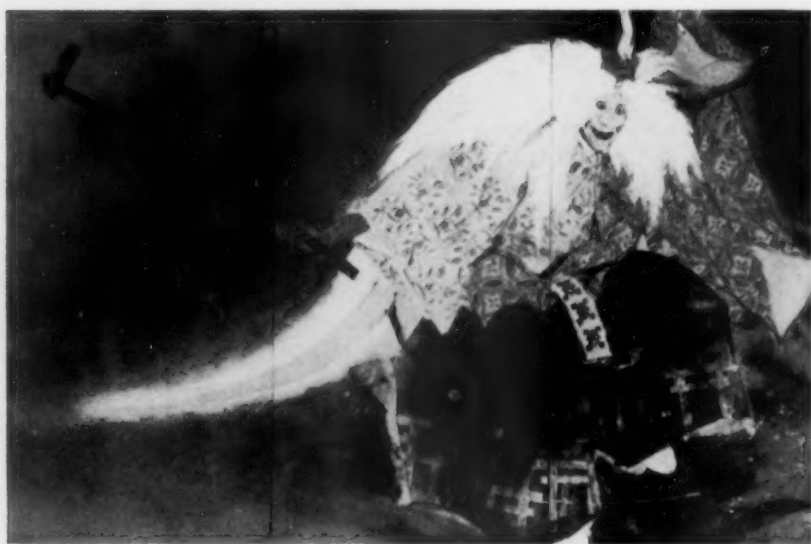


Fig. 4. Riyushi Kawabata, *Lion Dance*.

results in a very decorative and formalized stylization of essentially traditional themes, to which he adds a mood of foreboding or melancholy.

A more dynamic artist is Riyushi Kawabata. Trained in western oils, he returned to the Nihonga distemper medium which he uses with the freedom of oil or gouache. In this medium rock pigments are mixed with a glue binder. Frequently gold or silver is added to the background. Traditionally the emphasis is upon flat decorative design and refined linear contour. Technically a very facile virtuoso, Riyushi Kawabata has liberated this medium (fig. 4).

He produces vast paintings often executed upon a series of large Japanese screens. At its best his work has intense vitality and sweep. His flowing wash drawings belong to the best Japanese tradition. Although almost unknown abroad Riyushi Kawabata has a tremendous reputation at home. This explains the fact that a number of his works were sent to the last Venice Biennale.

An independent and forceful personality, Riyushi Kawabata's tremendous energy has attracted a large group of younger followers, the Sieryushi, who are a loosely related band of disciples freely associated and receiving occasional criticisms of their work by the "Master." They exhibit together twice a year. There is something of the atmosphere of a cult about this group, which prides itself upon its "rugged independence." Riyushi Kawabata, for example, resigned from the Art Academy. Most of the Sieryushi paint enormous works in distemper, often upon a series of large screens (fig. 5). Actually many of them are seeking a mural outlet but this is denied them in typical Japanese architecture. Although there are bombastic works, a number achieve strong and simple design, often using unpretentious subjects of daily life or industrial

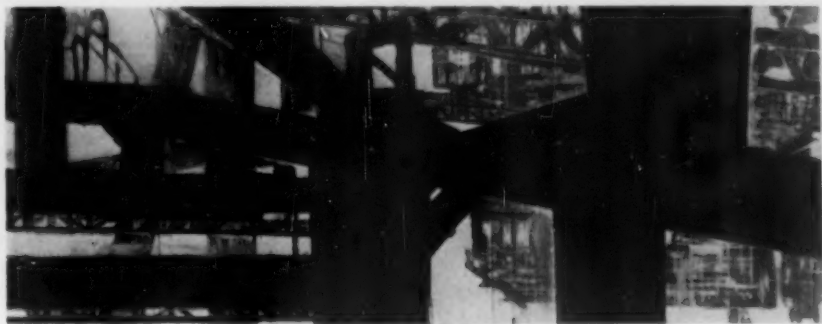


Fig. 5. Misao Yokoyama (Sieryushi Group), *Shibuya*. 1957.

and machine themes, as well as the more traditional motifs of mountains and flowers. This is far from the refined elegance of the academic Nihonga. A few of the Sieryushi are using Chinese ink more personally and experimentally. In Kyoto, Kamei Gembi's ink paintings are freely executed, rhythmic and semi-abstract in character.

The names of the most important Japanese artists who fifty years ago turned to the Western oil medium and to French models, Impressionist and Post-Impressionist, are equally unfamiliar to Americans. Riyūzaburō Umehara,

an enthusiastic admirer of Renoir, went to France in 1907 to study with him (fig. 6). The work of Sotaro Yasui, in France at the same time, reflects the influence of Cézanne, Derain and lastly the Fauvists. Significantly both artists upon their return to Japan developed styles that were essentially decorative with a strong pattern emphasis, thus reverting to the native design tradition. Umehara, now in his eighties, is still working today. Both artists received



Fig. 6. Riyūzaburō Umehara, *Landscape*. 1957.

all possible honors in Japan and were represented at the Venice Biennale a few years ago, attesting again to the Japanese reverence for their old masters in art.

In every group exhibition of contemporary Japanese art one sees a number of oil paintings conservative in character. They reflect Impressionism and many phases of Post-Impressionism. One sees a touch of Cézanne, a fleeting echo of Van Gogh (His recent large retrospective show in Tokyo won widespread acclaim), a reflection of the meticulous realism of Primitivism,



Fig. 7. Ichiro Fukuzawa, *Crucifixion*. 1957.

the influence of Expressionism, Surrealism etc. Although often competent paintings in imported modes, they are mostly without distinction. Nor are there any qualities which would particularly identify them as works by Japanese artists.

That there should be a strong reaction against both these older traditions in Japan was inevitable. About forty years ago Japanese artists made the first tentative experiments with Cubism. Kept home by World War I, they depended on photographs and verbal reports. Soon after the war ended, every Japanese artist who could went to Europe, to France, Germany or Italy. Reflections of every "ism" were brought back. Among the Avant Garde since then there has been a real obsession to achieve some resemblance with European and more lately with American artists. Last spring an exhibition of American Abstract-Expressionism in Japan received much publicity. Reflections of Abstract-Expressionism, Action Painting, of Pollock, Hartung, De-Kooning etc. are everywhere. For example the work of Ichiro Fukuzawa (fig. 7), for several years the number one choice of the Japanese art critics, reflects successively the influence of Rattner, Lebrun, Pollock and others.



Fig. 8. Minoru Kawabata, *Rhythm Brown*, 1958, The Solomon R. Guggenheim Museum, New York.

There is tremendous vitality and industry in these Avant Garde works. Paintings are huge and paint is applied liberally but often with more energy than discrimination or effect. After looking at thousands of these paintings one begins to suspect that the average Japanese artist has little if any understanding of the principles of Western space composition. In particular they seem unaware of the functional or architectonic use of color as it creates spatial movement and design in a modern painting. Instead color is frequently garish or downright tasteless. It is better when used decoratively, its more traditional function. However, a decorative pattern is not the same thing as a plastic organization on the picture plane. In addition color rarely achieves the same effective emotional impact as in American Abstract-Expressionist or Action Painting. One of the better Japanese painters in this style, Minoru Kawabata (fig. 8), recent recipient of a Guggenheim International Award, is far from the equal of his obvious American models.

There are of course a number of individual artists who are doing work of distinction. Many of these have already achieved international reputation. In some cases these are artists who have partially returned to their oldest native Japanese design traditions and have successfully fused these with Western inspiration, due to personal sensitivity and taste. Kenzo Okada is one

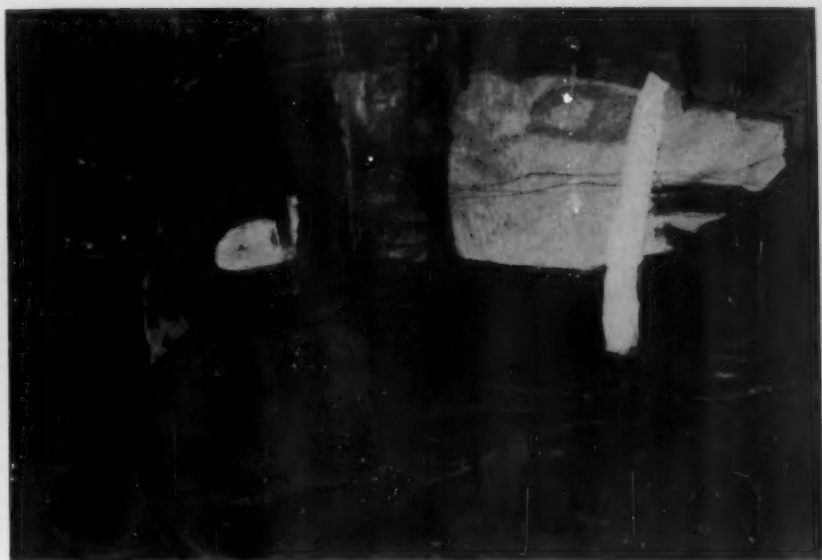


Fig. 9. Shigejiro Sano, *Life*, 1957, The Solomon R. Guggenheim Museum, N.Y.

of these who is best known in the United States. His paintings are generally in the international abstract mode but he has exploited the Oriental subtle mastery of space design, of placing the elements in uncrowded space and making the space an active and imaginative factor of design. Kaoru Yamaguchi, 1958 Guggenheim International Award winner, in a more suggestive and less specific mode of expression similarly combines East and West. Shigejiro Sano (fig. 9), also a 1958 Guggenheim International Award winner, lays greater stress upon strength of design and rich paint textures. Kazu Wakita, former winner of the same award, was strongly influenced by Paul Klee. There is a natural native affinity for his calligraphic fluency and fantasy and this is combined with tasteful color. Even more successful are Wakita's color lithographs. He is one of the first to work in this medium but recently introduced into Japan. A woman painter, Setsuko Migishi (fig. 10), studied in France and introduces Japanese elements, as Han figurines or flowers, into sensitive, semi-abstract designs in restrained and delicate color. The oil paintings of Aso Saburo convey the desolation of the aftermath at Hiroshima. Indistinct naked figures loom out of a reddish gloom created by a textured rocklike surface. His subtle interplay of form and line, of solid and space, of surface and recession, is inherently Japanese. Shikou Munakata (fig. 11), better known over here for his woodcuts, has turned to water color and ink



Fig. 10. Setsuko Migishi, *Still Life*, 1957.



Fig. 11. Shikou Munakata, *Mountain Landscape*, (Mounted as a Kakemono), 1958.

paintings mounted as kakemono. These are very spirited, free and lyrical expressions. A group of Avant Garde abstract painters are also mounting works as kakemono, thus achieving a very striking and decorative fusion of Western style and Eastern form.

In the Hanga or modern woodcut print the Japanese are leaders, not imitators. Ignoring the popular Eighteenth Century Ukiyo-e prints of the colorful and anecdotal school, the contemporary woodcuts rather recall the bold and much older black and white Japanese prints of a thousand years ago. The Japanese sense of pattern is thus deeply inbred. The strength of the



Fig. 12. Kiyoshi Saito, Woodcut.



Fig. 13. Shikou Munakata, Woodcut.

modern woodcut print lies in the black pattern and wood texture combined with limited, simple and effective color. Directness of expression is encouraged by the modern woodcut process, in which design, cutting and printing are all executed by the artist himself. Kiyoshi Saito (fig. 12) and Shikou Munakata are two internationally famous Japanese woodcut artists. The first stresses the strongly decorative and controlled design, the second (fig. 13) is a more dynamic and expressive artist. To see a large exhibition of contemporary



Fig. 14. Hakuho Tanaka, *Waves*, (Avant Garde calligraphy). 1958.

Japanese woodcuts is to enjoy work of uniformly high quality and originality. Here too is an art which is native in the best sense.

There is not space to mention more than briefly a unique art in which Japan excels. It is calligraphy. This is an ancient art in Japan with a long tradition. It is hard for an American to understand the real passion for calligraphy felt by almost every Japanese. Children of course study calligraphy in school. In addition most Japanese homes have an example of calligraphy mounted up as a scroll or framed. One's room in a Japanese Inn is almost always similarly decorated. More than this, there are numerous and frequently enormous exhibitions of calligraphy. These are as enthusiastically attended as painting exhibits and purchases may often be greater. These shows are widely varied in character. Some consist of priceless ancient calligraphy. One exhibit was made up of examples of calligraphy presently executed by old priests connected with Buddhist temples in Tokyo. There are many calligraphers' associations which hold frequent group shows. The work ranges from traditional forms to those Avant Garde calligraphers working in the freest and most personal mode of expression. But regardless of the camp to which a calligrapher belongs, always evident in his work is the discipline of his training, the superb mastery of the ink medium and the brush work, the unerring sense for the brilliantly effective placing of the character upon the white ground. The extreme Avant Garde calligraphers (fig. 14) would particularly interest modern American artists. Although to the casual eye the final effect of such calligraphy may seem similar to the work of an Action Painter, closer study reveals that they are worlds apart. This is not the spontaneous catharsis type of personal expression. The degree of intellectual concentration and manual discipline in calligraphy makes it an innate expression of that Zen Buddhism which so deeply fascinates many American artists today. It is undoubtedly in this realm of artistic expression that Japan has much more to teach than she has to learn from the West.

ART AND THE ARTIST IN COMMUNIST CHINA

Arnold L. Herstand

Much has been written recently about Communist China's Great Leap Forward. We have read about the fantastic success of Mao Tse-tung's program to produce "... greater, faster, better and more economical results." We have been swamped by figures such as: the 34% increase in industrial production, the 104% increase in the winter wheat crop, and the planting of 13,600 million trees in the first six months of 1958.

Recent Peking papers report that the Great Leap Forward has been a huge success in the arts as well. Apparently, painting and other art objects are being produced "... greater, faster, better, and more economically." In the first six months of 1958, the province of Kiangsu alone produced ten million "works of art". P'ei hsien was awarded the title "mural province" by completing 105,000 murals and 78,000 picture posters in a few months. Sulu hsien of Hopei Province (pop. 400,000) produced 1.4 million art items. One group of seventy peasants produced five hundred works in a single night, some of which were selected for display in Peking. All of Shansi Province's eight hundred communes have spare time art schools, and in one district of Honan Province, there are ninety-six colleges of literature and art.

There are two main aspects to consider in discussing the cultural line in China today. First, and most publicized, is the campaign to place art and literature in the hands of the laboring man, and second its counterpart, the effort to degrade the artist-intellectual and to steep the artist in mass labor.

The campaign of joining laboring people to art has as its avowed aim the growth of Communist spirit. For example, a few hours after Chou En-lai's famous speech on the liberation of Taiwan, thousands of posters and cartoons by working people were produced. According to Party claims, workers and peasants, who under the old regime found art something mysterious and exclusive, are now becoming masters of culture. The working man, they say, having long been deprived of the right to culture, now finds an outlet for expression of his enthusiasm for the New China. An interesting example of the form of this expression is the following poem by a cotton mill worker:

"People say that Li Po is an immortal poet
Who composes one hundred poems as he drinks to the moon
The steel men have no need of wine
When they hammer out ten thousand poems."

Written during a year spent as Fellow in East Asian Studies at Harvard University. The author, who is introducing a course in Oriental Art at Colgate University this fall, wishes to thank Samuel H. Baron, Professor of History at Grinnell College for helpful suggestions.

We can certainly agree with the Communists that the growth of art work among the working people has been phenomenal. But the question arises, has the Great Leap Forward neglected quality for quantity? It is significant that this cannot be answered with any assurance here, as illustrations of "workers art" are practically non-existent in newspapers or magazines.

Certainly, this mass of hurried imagery cannot result in the expression of a genuine folk art. Yet it probably serves the purposes of the government well, arousing the spirit of the people, and stimulating a sense of involvement in the regime.

It is perhaps more important for our own purposes to examine the second aspect of Chinese Communist Art: that is, the integration and treatment of the professional artist in the new state.

When Mao-Tse-tung first announced his campaign to "let one hundred flowers bloom . . . let one hundred ideas contend," the artist-intellectual raised his voice in criticism of the State's plan for integration of the artist. Artists cried instead for a separation of art and politics. They reasserted the idea that cultural-educational work is above class and politics. They called culture a noble object in itself and demanded culture for culture's sake. Their strongest statement was that the Party cannot and should not lead in professional, artistic and technical areas of interest; that the Party's duties are political and ideological. This has since been called ". . . emphasizing 'expert' at the expense of red."

But months later when the anti-rightist and rectification campaigns began, these "contradictions" were rapidly corrected. The Party denounced the idea that art was something noble, mysterious or self-sufficient. They denounced the idea that outsiders (the Party) cannot lead experts. They demanded that all white flags of the bourgeoisie be taken down and replaced by proletarian red flags. Cultural knowledge, they said, must be wrested from the hands of the exploiting class.

"Press ahead," says a recent Peking editorial, ". . . propagandize on a national scale, whip up fervor for fulfillment of our tasks, . . . correct mistakes, . . . let politics be in command of the artist-intellectual." And Mao Tse-tung in his speech, *Correct Handling of Contradictions*, called on all intellectuals to discard their bourgeois world outlook and continue to remold themselves along Party lines.

As in the Soviet Union, guidance of the artist takes two forms: 1) Publicity and encouragement for politically "correct" artists; and 2) Public disparagement and condemnation of deviationists.

A typical example of the former is the praise given to Wang Shih-kuo, considered a model for other artists. Wang, according to an article in *China Reconstructs*, shatters the ivory tower. He bridges the traditional gulf between the artist and worker, and lives with the peasants, ". . . understanding humanity without condescension." Very early in his career, says the staff art



Fig. 1. Wang Shih-kuo, from *The Bloodstained Coat*, drawing.

critic, Wang first showed his deep understanding of humanity "... and the newborn social consciousness of a liberated people," with a series of woodcuts praising the worker and ridiculing the loafer.

Now Wang teaches at Peking Central Academy of Fine Arts, (although he spends three months of each year with his students in the fields) and is working on a big canvas called *The Bloodstained Coat*, an epic scene of land reform, showing ruthless landlords and oppressed tillers. A sketch (fig. 1) for that painting shows a blind peasant woman with her hand outstretched. Ideological content here is obvious and communicates directly. Sympathy for the peasant vs. hatred for the landlords is a standard theme. Wang's draftsmanship appears accomplished and the style owes much to the influence of Kathe Kollwitz who was greatly admired in China.

Reinterpretation of the work and life of earlier artists is another method of rectification of deviation. The recent death at the age of 97 of the famous Chi Pai-shih can be taken to illustrate this type of guidance. By Western standards of criticism, Chi's work might be considered semi-abstract, spiritual, highly simplified—a kind of Asian Paul Klee, distantly related to the Zen painters of the Sung Dynasty (fig. 2). But in the Communist press "... He drew the abacus to mock the greedy merchant, the toy clay figure to satirize corrupt officials of the old society." And to show that this is not just a new evaluation



Fig. 2. Chi Pai-shih, *Cicada on a Branch*, sumi ink.

of his work, he himself is quoted as having said in 1955, "When I see an insect, a flower, a blade of grass, I want it to be full of life. How can we permit the atomic madmen of imperialism to destroy such good and beautiful things."

Reproductions of Chi Pai-shih's work are seen less and less frequently, for socialist realism was never his aim. Writings about him may illustrate his revolutionary nature, but his paintings never will. They smack of the "decadence" of modern art in the West.

If admonition alone were not enough, instead of exile to Siberia, the artist is sent to the farm, factory and commune. A recent survey of 215 outstanding artists and writers showed that one-third were working full time on manual labor. Seven hundred others have found their way to the countryside, factory, and army company. Here, by Party decree, they are in the course of being re-educated; here, individualistic thought of the "bourgeoisie" is supposed to be giving way to Communist thought and work style. In September alone, 1000 paintings and sculptures were produced by professional artists who had gone to live in villages and factories. This mixing with workers and peasants is intended to result in diminished bourgeois individualism, and in a growth of Party spirit among the artists.

For the Soviet term "Socialist Realism", the Chinese have substituted "Revolutionary Realism", which must be combined in the right proportion



Fig. 3. Teng Wen-hsuan, *Mother and Daughter-in-Law Go To Winter School*, sumi ink.

with "Revolutionary Idealism". In other words artists must be most true, and at the same time embody the loftiest ideals; they must produce works rich in Communist ideology in an artistic form corresponding to it. Within this framework "a hundred flowers" are supposed to, . . . "vie in splendour." There is still, say the Communists, a variety of styles, from the forceful and simple to the precise and ornate, from realistic to frankly decorative (although one searches in vain for examples of purely decorative painting). If such variety really exists, it is too subtle for Western eyes, and the national style, characterized by simplicity and straightforward realism has produced an anonymous art.

A few artists remain who paint landscapes or still life as such, but for the majority, the painting of birds, flowers, mountains and rivers is not enough: They do not express enthusiasm for the new life, for New China in its advance towards socialism.



Fig. 4. Wang Shih-kuo, *Chairman Mao and Us*, oil painting.

For a clearer understanding of the approved application of these principles, it would be well to examine a few specific works:

Teng Wen-hsuan who painted *Mother and Daughter-in-Law Go to Winter School* (fig. 3), manages to remember traditional Chinese art while satisfying the requirements of the Party line. His painting is didactic in that it illustrates how happy and healthy are those who plod through deep snow to help erase illiteracy. It is certainly "Revolutionary Realism" combined with "Revolutionary Idealism". But the landscape treatment provides the same suggestions of space found in traditional Chinese painting; and the figures, though colored, are barely modeled while the strong calligraphic line of the *sumi* ink expresses the forms as well as the skills of the artist.

Perhaps a more typical example of approved art, is *Chairman Mao and Us* (fig. 4), another painting by Wang Shih-kuo. This much praised oil painting was reproduced in color in a recent issue of the Peking magazine *Renmin Huabao*. The smiling, idealized figure of Mao Tse-tung dominates the canvas. Mao, in a clean white shirt and pressed trousers appeared to be assisting in a mass construction project. The only worker whose face appears quite clearly seems to be looking at Mao with cheerful admiration. The technique is not so slick as to hide the brushstroke and the occasional calligraphic brush

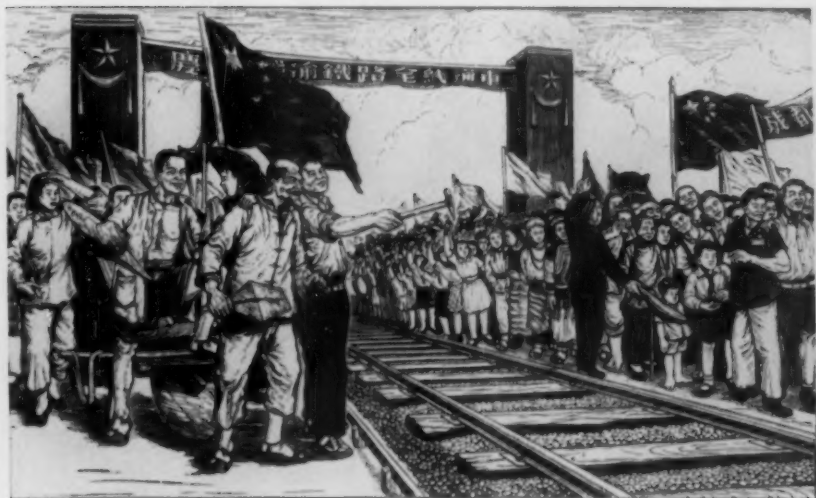


Fig. 5. Li Shao-Yen, *A Dream Come True—Szechuan's First Railway*, woodcut.

mark, and hazy distant hills give a hint of the Chinese tradition. But the overwhelming impact of the painting is didactic and marked by a Western influenced illustrative chiaroscuro style.

The future of Chinese Art and the fate of Chinese artists remains questionable, but we cannot be optimistic. Certainly from a Western point of view the contemporary art scene in China looks like a creative desert, and the cultural line has yet to produce a true and original expression. It goes without saying that the longer experience of the Soviet case is not reassuring:

The cultural line has already been laid down for 1959. The second five year plan in cultural work continues to see art as integrated with productive labor, and as serving the politics of the proletariat. "Correct" enforcement of the "hundred flowers campaign" is on the agenda.

Yet there are hints that leadership quarters of cultural and art establishments are lagging behind the trends. Ideological transformation of artists does not seem to be advancing at the same pace as that of productive labor. Even the Deputy Commissioner of Education of Honan Province admitted in a recent article that "... the army of intellectuals of the working class is still very small ... inconsistent with the leap forward of agriculture and industry ... (the) training of new intellectuals and the remolding of old ones is lagging ... (this) culturally backward aspect of our country must be altered."

Communist orientation of the artists and intellectuals has certainly made progress but Party leaders are not satisfied. The guiding watchword for the future is: "Let politics be in command."

JULES PASCIN IN THE NEW WORLD

Alfred Werner

On July 28, 1914, when the first World War broke out, the painter Jules Pascin was in London. One might have expected him to go back to Paris where he, the eternally restless, the "juif errant," had a home of a sort, or at least a studio of his own, and where his fiancée, Hermine David was living. But he was fed up with Europe. Sooner or later, he knew, Bulgaria would remind him that he was still a subject of King Ferdinand and draft him into her army.

But Pascin felt no loyalty to the King of Bulgaria. He was a subject only because by 1885, the year of his birth, the town of Vidin, originally Serbian, had been annexed by the Bulgarians. Pascin's father and grandfather had been supporters of the Obrenovich dynasty, the rulers of Serbia who, on their part, had been favorably disposed towards these enterprising grain merchants. His mother, however, was an Italian, though, like her husband, of Sefardi stock; a member of the distinguished Russo family, she came from Trieste, and had, therefore, been an Austrian national. Nationalism, to Pascin, was sheer nonsense—like another deraciné, Heinrich Heine, whose work had inspired some of Pascin's finest drawings, he held that all that mattered in nations was the differences in their women and in their cuisine.

Pascin was only twenty-nine. Should he risk dying a hero's death for a country he had not bothered to visit in a decade and a half and to which he felt no allegiance whatsoever? With money borrowed from his older brother, Joseph M. Pincas, he bought a ticket to America. Arrangements were made that Hermine David would soon follow him there—she would have to slip away secretly from her mother who would not have allowed her to leave.

When the artist arrived in New York, in September 1914, there was no reception committee to greet him. A few artists knew of him, those who, a year earlier, had staged the gigantic "International Exhibition of Modern Art" popularly known as the Armory Show (it was held in New York at the armory of the 69th regiment). Pascin was represented with twelve items, and if they were not singled out for either praise or abuse, they were at least noted by one discriminating collector, John L. Quinn who, by the time of his death, fourteen years later, owned seven oils, ten watercolors and six drawings by Pascin.

Pascin had been in America for only a few months when a gallery on Madison Avenue gave him his first one-man show of selected drawings. He

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Pascin, *Promenade in the Tropics*,
1917, courtesy of Perls Galleries.

was enthusiastically introduced to the public in a catalogue by the gallery's owner, Martin Birnbaum as "the most distinguished" of the young artists who, until recently had gathered at the Café du Dome in Paris. But Birnbaum knew that in puritanic America he might find it a bit difficult to sell works of art so unorthodox in subject matter as well as technique, and his text assumed an apologetic undertone:

"Pascin's work offers the worst kind of a stumbling block to the layman, for he chooses types which, while familiar to, are never mentioned by polite society. The wings of the blasé cupids are stained with mud of the gutter,

and his insolent chauffeurs, monstrous women, deformed criminals, emaciated, vicious children, uncanny animals, and careless inmates of the harem, call to mind Otto Weininger's unpleasant theories, and encourage the very pernicious habit of raising moral issues which theoretically have nothing to do with an honest attempt to analyze the artistic values of a painting or a piece of sculpture. If Degas is permitted to go behind the stage curtain, and search among scrubwomen for his inspiration, Pascin's subject matter is his own affair, and it may be argued that we ought to feel grateful to him for discovering so much beauty in ugliness."

Despite this ardent plea, sales were infrequent, the public refused to be "grateful" to this foreigner for an art that could not possibly be hung in a respectable apartment. If we can believe his friend, the artist George Biddle, Pascin "almost starved" during his first sojourn in the Western hemisphere that was to last until October 1920. This may surprise those who knew Pascin during his last decade, when, both in Paris and during his brief stay in New York, he was able to treat friends and followers to the most extravagant in food and drink. But the America of 1914-1920 was not "art conscious," and had, so far, hardly discovered the Impressionists. There were quite a few galleries furnished with heavy plush carpets and damask sofas for millionaires to inspect Renaissance art, but the two or three dealers who dared to present contemporaries had a hard time to pay the rent.

Pascin was fascinated by all that he saw in New York: the skyscrapers and the subways, the large parks, the exotic restaurants, and Greenwich Village, as yet a rather weak copy of the artists' quarters of Paris or Munich; but the metropolis did not exert much influence on his artistic output. A quick sketch of East side mothers with their children, of immigrants aboard a ship, of bathers lunching on the sands of Coney Island, was about all.

He did not care to linger in the big city. [Throughout his brief life he was never able to stay long in one place.] For as early as January 1915, Mr. Birnbaum, in the aforementioned catalogue, referred to his client's peregrinations:

"We are awaiting with impatience the first fruits of his sojourn in the Southern States and among the Negroes of the West Indies. Already he is . . . discovering for himself the peculiar beauties of various types of ebon-hued Americans. The delicious humor which crops out with almost every stroke of his pen will undoubtedly find rare material here."

Above all, he had what Gauguin, writing about himself, called a "terrible itch for the unknown." Pascin, though he could express himself in a dozen languages (in most of them rather poorly), wrote very little—a few letters, of which even fewer reveal anything about the artist himself. But he has left hundreds of drawings and watercolors, done in the near-tropical atmosphere of the southern states and of Cuba.

In that period, he produced very few oils, his favorite medium being



Pascin, *Hermine David in the Tropics*, 1919, courtesy of Perls Galleries.

watercolor, or rather drawings in pen, pencil or chalk, to which color washes were added. This kind of mixed medium was adaptable to rapid, yet complete expression. Shorthand notes of a fleeting experience, these sketches often have a finality and definiteness of assertion that permits no correction. Like a camera, Pascin was always ready to snap what his eyes fell on, and he trained himself to transfer his vision to paper with the approximate speed of a camera lens.

Having escaped from the ugly New York winters to the pleasant climates of North Carolina, Louisiana, Texas, Florida, or even Cuba, he enjoyed, not only the sunshine, but also the *dolce far niente* of the South, so utterly different from the harshness and near-vulgarity of the unromantic, hard-working North. He went to places where one-third if not half the population was Negro and Mulatto, and immediately felt attracted to them. (In Paris, he would surround himself, in his studio, and at parties, with colored women—perhaps because he was as fascinated by their exotic features as much as by their uninhibited speech and gestures, and by the natural warmth of their mirth.)

A Balkan Jew, he had no racial prejudices whatsoever, having a good time wherever he went, at the minstrel shows, and in dance halls of New York's Negro quarter, Harlem, no less than on a steamboat, going down the

Mississippi River, or in a red light district of the Deep South. Intently he listened to the music of the colored people, their spirituals, their Blues, to the jazz with its banjos, drums, castanets, and guitars that had not yet found its way to the more respectable places of entertainment in the North. But while he was very fond of the colored people, he was no crusader. There was injustice, discrimination and exploitation in the South, but Pascin was no Daumier to express moral indignation through sharp satire. Perhaps he enjoyed life too much to be distressed by its uglier aspects, and therefore, instead of offering criticism, found beauty in all possible patterns of life.

It was the people of these places rather than the architecture, or even the luxurious vegetation, that fascinated Pascin. In his drawings and water-color sketches, the Southern cities, especially Charleston and New Orleans, are, of course, identifiable: the narrow streets, the Colonial houses with overhanging balconies, and tall porticoes supported by Ionic columns, the large palm trees hiding primitive shacks, the undulating hills and the luxuriant blossoms. Yet invariably they serve as backgrounds only, attention is focused on the half naked men toiling under the blazing sun; on fruit peddlers with mule and rickety wagon dispensing their wares; on overseers mounted on slender horses, men engaged in excited disputes, or relaxing in cafés—on picnics in parks—a *comédie humaine* in which sharp realism is tempered with a leaven of disarming humor.

Among American artists, Pascin found many who admired the skill with which he captured in the colored folks' bodily gestures the very essence of their being, Pascin's special gift for swift, yet precise statement, the freshness of his out-of-doors sketches that emanated so much charm though some were little larger than the palm of a man's hand. But there were not many exhibitions, and not many sales, either.

Pascin waited out the required five years' residence in the U.S.A. in order to become an American citizen, regarding his naturalization as an expedient measure. In the same period, for similar reasons, he went to the trouble of becoming legally married to Hermine David because, as he confided to George Biddle, the grocer would not deliver provisions to one living in sin, and because the formalities of a marriage were less unpleasant than searching for a new apartment plus a less morally inclined grocer.

The year 1920—the last that the Pascins spent together on American soil—was not a good one in the history of the U.S.A. The country had not yet recovered from the post-war depression and labor strife, while the moralistic climate of the Harding era made itself felt unpleasantly in the initial ardor with which agents of the Prohibition went out to raid America's latest invention, the "speakeasy," prosecuting owners, employees, and customers alike. An America in which, officially at least, the consumption of liquor was a punishable crime, and painting of nudes could not be shown publicly—this was not a place where a man like Pascin wanted to live.



Pascin, Cuba, 1917, courtesy of Perls Galleries.

Though he made numerous friends in the U.S.A., in 1920 he did not expect he would come back. But when he did come back, this time alone, in September 1927, both he and America had changed considerably. In Paris, with his portrait paintings and oils of nude or semi-nude women he had achieved success that was beyond description. Ironically, Dr. Albert Barnes who, earlier, had paid no attention to Pascin, now was one of his most ardent patrons. Pascin was rich—or would have been rich, had he not had the fatal gift of squandering money. A generation that, far from being shocked by nudity, actually emphasized sex in every manner and in every aspect of life, was eager to take Pascin to its heart.

His work was pushed by several galleries, and critics no longer withheld their praise. Typical is one comment made in the *New York Times*:

"An artist such as Pascin, if one can say 'such as Pascin' when there is but one, lifts the weariness attending a season in which so much has been pressed into arbitrary containers with such manifest science. . . ."

His work was emulated by several younger men, such as Alexander Brook, Walt Kuhn, Yasuo Kuniyoshi, and Emil Ganso, but even an artist nearly twenty years older than he, such as Jerome Myers, stood in awe of his gifts:

"When we happened to meet, I was touched by his warm-hearted appreciation of my work. It was more than a consolation that a man of Pascin's intense sensitivity should treat me as a real comrade of art."

People—artists, dealers, critics, patrons of the arts—who met him in New York in 1927 or 1928—still talk about him, still remember as distinctly as though only thirty days rather than thirty years had passed since their last meeting, and as though he might come back from Europe, unannounced, unexpectedly, any moment, any day. They still see him before their eyes, a pale little man, dapper in black, an enormous derby tilted to one side of his big head, heavy eyelids, full lips from which a cigarette always dangled, an expressionless face, Oriental sensuous yet sleepy eyes. While he misbehaved at parties and, when drunk (as he often was) became quite quarrelsome, apparently nothing he did or said stopped his friends from noting the "sweetness in his character," as the critic Henry McBride put it, nothing prevented the writer, Holger Cahill, from describing him as "one of the kindest and most human of artists."

To most of these people—all now in their fifties or sixties—the encounters with Pascin constitute memories, both melancholy and gay, of their wild youth, of the "Roaring 1920's," of an age in which everyone emulated the poet of the era (significantly, it was a woman!) in trying to burn the candle "at both ends." Much as Pascin must have been appalled by the earlier America and its stress on "normalcy," the two or three years before the Great Depression revealed a kind of America both romantic and vulgar, blatant and fully open to the arts, that struck a chord in his own nature in which the greatest delicacy blended with a limitless carnality. If such things as nightclubs were virtually unknown in America when Pascin first landed here in 1914, in 1927 New York was full of them. Theoretically, America was still "dry," yet nobody cared about the laws prohibiting alcohol, the gin flasks made their rounds, and the "speakeasies" could supply customers with any drink they preferred. It was the America of the wailing saxophones, the shingled, short-skirted flapper, the accent on youth and on sex, and Pascin took the young women who offered themselves to him, and emptied the "illegal" bottles as a matter of course.

Many people still remember Pascin as the jolly good fellow who treated them to caviar and *paté de fois gras*, and with his clever talk made them laugh, but few recall a different kind of Pascin, one who, in the middle of New York's fast living, suddenly fell ill, suffering as he was, increasingly, from cirrhosis of liver. Few recall a Pascin who, after the effects of liquor had worn off, might confess, as he once did to a friend, the wife of Emil Ganso: "I am the unhappiest man in the world. . . ."

It is possible to read in the oils he did during those last years of his life of the sadness and disgust with the kind of existence he led, for there is something oddly "unsexy" in the pictures of nudes he chose to paint in what



Pascin, *Horse Market*, 1918 courtesy of Perls Galleries.

might be called his declining years if he had not then been only in the early forties. Most of the sitters are pensive youngsters of the perplexing age that leads from childhood to womanhood. Though they may strike sexy poses, they are painted as though they no longer belong to the world of the living—the paleness, the transparency of the sitters' skin make them appear like shadows midway on the journey between the erotic fact and languishing fancy. To increase the impression of unreality, the figures are often foreshortened, almost thrust at the beholder, and there is only a minimum of orthodox perspective, of attempt to render space. There is not one definite source of light—there are iridescent flickers that seem to come from a slowly moving chandelier, leaving a touch here or there, as the candles pass by. . . .

Nearly everyone today claims to have anticipated and expected a premature and tragic end, nearly everybody seems to have begged him to stop killing himself by dissipation, and to have urged him to see a psychiatrist. But in 1927 and 1928 only a few close friends knew that all was not well with this vicacious Prince Charming. His private affairs may have been a bit on the unorthodox side—while married to Hermine David, in Paris he was actually

living in a common-law marriage with the wife of a colleague, the painter Krohg, and both women having been left behind in Paris, there was nothing to stop him from dallying with as many American schoolteachers, models, waitresses as crossed his path. But those who had read *The Moon and Sixpence* knew that artists often live in a manner entirely at odds with the tenets of bourgeois respectability, and the American of the late 'twenties, highly skeptical of the moral code which the older generation had professed to support, was not easily convinced that Pascin's philosophy of light might be rather neurotic, to say the least.

As he had loyal friends in this country, in addition to the hangers-on, so he had dealers who believed in him—especially Mr. Weyhe and Mrs. Halpert, herself the widow of a gifted artist—and who managed to get fantastically high prices for his work. There is no better indication of the esteem in which he was held in America than the fact that two important institutions, the old and well-established Brooklyn Museum, and the then brand-new Museum of Modern Art almost challengingly included him in group exhibitions of *American* art, though Pascin, while legally an American citizen, artistically belonged to the Ecole de Paris, and had nothing in common with the trends of American art.

The truth of the matter is that his American admirers and friends were thoroughly shocked upon learning in June 1930, that the gay, witty, and generous Pascin had cut short his life, by slashing his wrists with a razor and hanging himself from the knob of his studio door. There were many obituaries in the American press, and there was a large Memorial show in New York. But his reputation somehow sank sharply here in the 1930's. In the America of Franklin D. Roosevelt, the New Deal, the accent was on Social Realism, and there was no room for a Pascin who, seemingly, had lived only for pleasure, whose god was Amor rather than Karl Marx. Later, when his works were shown again in New York, more than twenty years after the artist's death, a critic described him as "one of the most underrated and forgotten talents of our times." Back in 1939, when George Biddle set down his memories of his late friend, Pascin's reputation was, perhaps, at its lowest, with the ascendancy of Abstract Art to whose practitioners an admirer of the female form was outside the pale. Biddle's summing-up of "the last of the great Bohemians" tells, perhaps, as much about a changed America from which the childlike, egocentric, and basically romantic Pascin would have fled as decades earlier, he had fled to the West Indies. Biddle does not conceal the conflicts in the artist's soul, and the split that went right through America as well:

"His work no less than his life embodied all that was decadent and fin-de-siècle in the école de Paris, yet he had chosen to love and to cast his lot in America. More or less he influenced all the young American artists with

whom he came in contact. Today, not yet a decade since his death, he is all but unknown to the student generation. It is not that his stature has shrunk, but that since 1930 young America has turned its back on the art for art's sake of Paris. As a symbol perhaps rather than as an artist, in his life as in his work, he summed up that period. It is the attitude of the rebel, the outsider, the individualist, the attitude of the artist, who, shocked by the brutality of life, finds his only escape in disowning its values. . . ."

If, in 1939, Pascin was "all but unknown to this student generation," this no longer holds true for 1959. When, in January, the Perls Gallery of New York staged a large show, "Pascin and the Nude," it was visited by an estimated seven thousand people. Reviewing the show in the *New York Times* (January 11, 1959), Howard Devree noted:

"A resurgence of interest in the tragic Pascin has been evident in the last two or three years despite the overwhelming prevalence of non-figurative painting. The current show . . . presents further and strongly supporting evidence . . . a sheer mastery of paint surface that is a real joy to see in a time of overhasty quantitative production. Also the show may afford some hints for the growing number of artists who are seeking introduction of the figurative into the present overbalance of non-figurative painting."

Emily Genauer's comments appeared on the same day in the *New York Herald Tribune*:

"Evidently the rediscovery of Pascin has been highly successful . . . they (the Pascins) are, most of them, good paintings. . . . What surprises me even more than their subjects' acceptability is the fact that their melancholy representational treatment should be finding steadily increasing favor with collectors who have up to now been concentrating either on a robust impressionism or the most extreme experiments of the abstract-expressionists."

Personally, I feel, however, that Pascin's name should not be dragged into the battle between Abstract versus Representational Art. He was an artist *par excellence*, and it is reassuring that his painterly qualities are now being appreciated all over the country where he spent several fruitful years and whose citizenship he, the cosmopolite, the homeless one, had bothered to acquire.

MOONLIGHT AND SPUTNIK

November 7, 1957

If this is the age of the sensitive brute,
It is shared by the muscular mystic,
Who matches the Art of the hob nailed
boot
With ballads of missiles ballistic.

Let us sing of the thunderous stroke of a
brush
In the hands of a quivering goon,
And honor the awesome, unbroken hush
As the poet looks up to the moon.

—R. J. W.

OROZCO IN NEW YORK

Based on his letters to the Author

Jean Charlot

Between December 1927 and February 1929, Orozco wrote me from New York the thirty-six letters that are the core of this study. They reached me either in Mexico City or, between January and June, 1928 in Chichen Itza, Yucatan, where I was draftsman to an archeological expedition. Most of the letters are concerned with a bleak interim in Orozco's life, after he had left home, and before the first stirrings of the international fame that was the lot of his later years.

Orozco left a country in turmoil. President Calles had just brought to a harsh climax his persecution of the Church, November 23, 1927, with the shooting of the Jesuit, Father Pro. That October, a General Gomez had engineered one more military revolution. Peasants roamed in armed bands, part underground heros, part bandits. In March, 1928, my mother wrote, from Cuernavaca:

"The revolutionaries encamped between Jiquilpan, Sahoya, and Zamora. . . . They just looted a neighboring hacienda with such refined cruelties towards men and women both that it seems a throwback to the days of Attila. Battles are a daily occurrence at places I so well know, with many dead and wounded on both sides. One sorrows at the thought that these poor peasants die only because they ask for the return of their priests. . . ."

Rome had placed Mexico under interdict. Priests were in hiding and churches were closed.

Orozco left Mexico an embittered and a lonely man. He had concluded his cycle of frescoes at the Preparatoria School despite the jeers of a majority of teachers and students, and the physical destruction of much that he had previously painted. Painful had been to him the defection of Rivera, a fellow muralist, in his hour of need. Rivera's friend, Salvador Novo, published an article that all but justified the vandalism. In it, Orozco was referred to as a pupil of Rivera, and a quite unworthy one at that.

December 11, 1927, Orozco boarded the evening train for Laredo at the Colonia Station. I was the only friend present to bid him Godspeed. Our plan was for me to join him in New York within the coming year. Ten years before, on his one previous trip to the States, American custom officers con-

Mr. Charlot, well known as a mural painter himself, has been for several years resident artist at the University of Hawaii, and is currently living in New York.

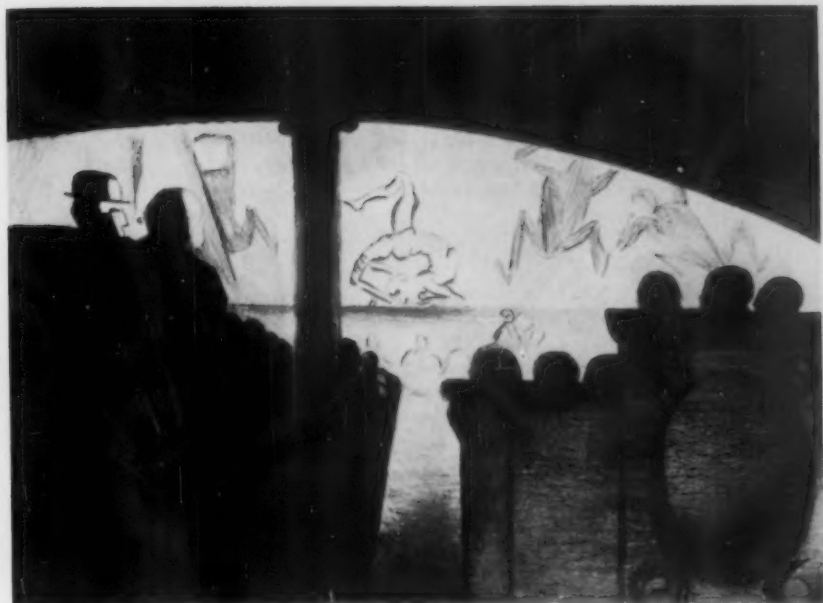


Fig. 1. Orozco, *Vaudeville in Harlem*, 1928, lithograph. Collection of Mrs. Edith Gregor Halpert, courtesy of the Downtown Gallery.

fiscated and destroyed most of his paintings as immoral. Fearful of a similar fate for his present works—the now famous wash-drawings of the Revolution—Orozco had beforehand entrusted twelve of them to Anita Brenner, who reached New York in September. This time, Orozco took with him only a change of linen packed in a small valise.

Orozco travelled coach to avoid extra fare, "Some trains have individual seats that are extensible, exactly like those of barbershops. One may sleep in them not too uncomfortably. I slept that way for two nights, very well."

December 21, "Only now have I a chance to write since I arrived last Friday. It was night. I felt deadily tired and the cold has been frightful. . . .

"I crossed the border as an immigrant: declaration under oath and an additional ten dollars, eighteen dollars in all. They scolded me because that last time, I stayed two years instead of six months. I argued that it had been the fault of the Revolution. This time, I am allowed to live here as long as I wish.

"Material expenses are *forbiddingly high*, even more than before. . . . What costs a silver dollar in Mexico is worth here an American dollar, plus ten per cent."

The next letter gives a return address, 316 West 23rd Street.

January 3, "I did no more than to settle down and to survey the city. I visit

galleries and museums, and battle against the cold that seems to me awful, coming as I do from Mexico."

January 4, "What pleasure it would be to have you here! There are lots of sights, local as well as imported. Through the sheer power of money, Europe is carried over here bit by bit. One of these days they will plant the Eiffel Tower in Central Park, close by the obelisk. One should see the machinery with which rock is scooped out, and planted the steel frames to uphold a skyscraper. Ten minutes away there is a collection of El Grecos, and Egyptian tombs thirty-five hundred years old."

In March, Orozco moved to a new address, 431 Riverside Drive.

"My studio is now in a most elegant part of town, Riverside, close to the Hudson River, a block away from Columbia University. There is a private entrance direct from the street and a fantastic hall, painted dark red, with black linoleum. On my own, I rounded out the effect with a skull and crossbones. It had been the studio of a German lady painter who left for Europe. It is like a cellar, but with a good light. It is furnished, has gas, a bath, and above all total independence.

"You will find me here if by then I have not died of hunger. I have enough left for another two months, but after that, who knows?"

Poverty became a leit-motiv:

June 8, "Now I cannot think of art or any such things. I must look for work, any kind of a job. The situation is rather tight here, and also at home in Mexico. You know how awkward I am in regard to practical pursuits but, willy-nilly, one must live."

July 21, "These days, my financial situation worries me exceedingly. Nobody offers help, either here or in Mexico. I do not know what I am going to do. *Please do not stop writing me.*"

August 16, "I too have been going through unbearable moments, but guts will have to make up for lack of heart."

One of Orozco's first visits on arrival was to the artist and art critic, Walter Pach, who had befriended him while in Mexico:

"I went to see Pach. Most amiable. Magnificent studio. Lectures at the Metropolitan Museum. Does NOT take me seriously as a painter. Is a rabid admirer of Picasso."

"He told me that he is writing a book, *Ananias or the Bad Painter*. It appears that this Ananias was a biblical character who gave Saint Peter half of his wealth, but hid the other half. The bad painters of our day are like Ananias. They wish to side with the moderns who fight for beauty, etc. . . . However, when at home, they manage their business, give little parties with the critics for guests. You see why I exclaimed instantly, 'I say, is it a book about Diego Rivera?' Pach got mad at that, and maybe for keeps. From what he said I should make out that, 'We, the failures, let us kneel before the Masters.' Rivera, then, is on a par with Picasso; the latter much appreciates the former. Pach has a set of photographs of the [Rivera] murals. Granted that they show many influences, Picasso too has stolen galore. Let us kneel before the Masters! Hosanna!!."

Another friend, Miguel Covarrubias, had been, in Mexico, an adolescent camp

follower, encamped at the foot of the muralists' scaffolds. In New York, while still in his teens, he had made meanwhile a lightning success as cartoonist for *Vanity Fair*, under the aegis of Frank Crowninshield.

"Covarrubias had a show at Valentine and sold over three thousand dollars. . . . It is said that it does not please him at all when more painters arrive from Mexico. That I can well believe, given the way in which he received me. Not even as a courteous gesture did he suggest that he would introduce me to people or help me in anything. God repay him! He is making pots of money."

These and similar experiences put Orozco in a black mood:

"So-called friends do not exist for me. In New York, one meets only with selfishness, duplicity, and bad faith. I stand quite alone. I count only on my own strength of which, as luck goes, there is still much left."

"As to the so-called friends I had here, I sent them to the devil. They received me with shame and humiliated me. I find myself totally alone. Just as well, as I have no use for patrons, tutors, managers, critics, panderers, trainers, or helpers. All of them are but a bunch of double-faced egotists. All they see in one is material for exploitation."

Come summer, the few people Orozco still talked with left town, and his solitude increased:

"All activities stop in summer. The little that remains is so trifling as to be hardly worth sampling. No theaters, concerts, or art shows, or any such things. . . . Worst of all, civilized people leave for the countryside, or Europe, or Mexico, for anywhere at all. . . .

"New York is physically dead at this time, even its business. For entertainment, obsolete movies with few patrons, and those in shortsleeves. Only we, the most unlucky ones, stay put, while even poor people manage to go on vacation."

"I have not heard from Pach. Probably he left town. If not, he is in hiding, because, come summer, such a well-known person cannot stay in New York for fear of ridicule."

I wrote Orozco that I had no news of the Carnegie Institution of Washington, where the coming archeological season was planned. He attempted to reassure me:

"Americans are responsible people in winter but, come summer, they slip back into childhood and forget all else. They play golf, or fish, as does Coolidge now who is fishing in Wisconsin. The pool is stocked for the occasion. Underwater, a diver is kept busy hooking fish onto the Presidential fishhook.

"Summer over, the fishing stops and back he goes to the White House, there to bother anew the Nicaraguans.

"Rest assured that your bosses at the Carnegie are also fishing, or maybe spinning tops! Do not feel disheartened and write me!"

I mentioned that I was painting a "Tiger Hunter," a scene from the Yucatan jungle:

"An excellent thing this thinking about tiger hunters. That is what

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you will have to do here, as you come face to face not only with tigers, but with all kinds of wild beasts, most infamous and ferocious."

"I wonder why you failed to write me of late. If it is due to your feeling low, then buck up and smile! They have that saying here, '*Keep smiling*.' It holds good even when one happens to be in the worst possible of fixes, for example on the gallows. I swear that neither is New York exactly a bed of roses."

Being Mexican, Orozco well knew the circumstances in which the expression was coined: Cuauhtemoc, last of the Aztec Emperors, thus attempted to console one of his courtiers, while both had their feet roasted on glowing embers by the treasure-hungry Spaniards.

In Mexico, Orozco had studied at the National Academy of Fine Arts. There, he graduated from student to professor. As he left for the States, he apparently neglected to ask for a formal leave of absence. February 1, he repaired the omission, belatedly asking from New York for a six months leave without pay, "... for the purpose of opening an exhibition of his works."

Characteristically, despite poverty and a lack of present and future prospects, he decided in mid-year to let go of the only job he had:

June 3, "It is time I got busy with some means of living. Mine are getting pretty low as usual. . . . I sent my resignation as professor. They are reluctant to accept it but I insisted forcefully."

Before Orozco's arrival, Anita Brenner had contacted art dealers on his behalf. Their reaction to the set of drawings of the Revolution had been indecisive to say the least. A tentative plan to show the set at the Whitney Club came to naught.

Now it was Orozco's turn to make the rounds of art galleries and to contact art dealers:

"I managed to have Kraushaar come to my studio. He is quite a personage and the owner of one of the best galleries. I went to see him. He said 'NO,' but that he would see my paintings. Days later he came. I showed him the drawings. He did not like them! 'Show me the oils!' From then on his interest was aroused. He likes the paintings but the subject matter horrifies him. He said that such topics are not for the American public. I must paint other things and see him again next Autumn, when he returns from Europe. . . .

"I forgot to mention that Zigrosser also came. He is in charge at Weyhe and a great booster, agent, and devotee, of 'that other one' [Rivera]. I asked him to come as a kind of a lark. He saw everything and said nothing. I asked him if he was planning one more show of 'that other one.' He said he didn't know, that he had no news from Russia. . . . He seemed disappointed and totally at a loss."

In New York, Orozco contacted for the first time on a generous scale the modern masters of the School of Paris. Museums rounded up the lesson with their display of Old Masters. Perhaps too subjective to be valid art criticism, Orozco's comments *à la diable* and in the first flush of recognition rate high in the story of his own evolution.

By birth and training, Orozco felt at home with the Spanish Masters. In February, they were gathered in a major display:

"At last, I have seen painting! A stupendous exhibition of Spanish painting, with El Greco, Goya, Velasquez, etc. . . . The pictures are loans from collectors in the millionaire class, at the Metropolitan Museum. Sixty-seven pictures, of which thirteen are El Grecos. How can I put into words the impression received? Among the moderns, there may be 'great men,' or 'great masters', but El Greco is a god.

"As to Goya, what can one say? Against Velasquez I had certain prejudice, but before the proofs, one must bow. If to paint is to cover a plane with pigments, his mastery and perfection in so doing is matched only by his peers. One of them is Goya. There is a picture of his, a portrait, 'Pepe Hillo.' The Goya who did it is not the Goya of the anecdote, but a Goya who does a job-like labor of laying a mortar of pigment. Here Goya is a workman. Before this, admiration, pleasure, study as well, all are out of question. Indeed, the only feeling one dares feel is humility, as if one was confronted by a storm, a planet, or any other one of nature's spectacles."

Orozco went to the Hispanic Museum with high hopes. They were not all betrayed, but he could not stomach the mural room:

"A great hall decorated with great (?) murals by Sorolla. What an idiot! This fellow confused painting with flamenco yodeling. Ole! and thirty feet away, El Grecos, Goyas, and Velasquez."

For still another Spaniard, Picasso, Orozco had mixed feelings. His first contact, it is true, was with his neo-classical style, at Wildenstein:

"Drawings. Figures copied, or so it seems, from Greek vases seen in museums. Two lines, or three at most; quite repetitious. Pen-and-ink drawings with 'lots of volume.' I made desperate efforts to enthuse, but in vain. You and I have drawings a hundred times better."

For Orozco, Picasso was to become an acquired taste:

"More Picassos. He disconcerts, disquiets, wounds, impassions, repulses, only to suddenly attract forcefully. One cannot forget him."

"New drawings by Picasso. After seeing gallery after gallery of tired and mediocre pictures, a drawing by Picasso is like a glassful of water, cool, limpid, but oh! so desirable. It is water to be rated above the plethora of elaborate banquets."

Orozco felt at home with the Spanish Masters, but a stranger to the School of Paris, then in the full flush of fashion. French art imposed a re-appraisal, even though it signally failed to weaken Orozco's faith in his own tougher 'provincial' idiom. After a visit to the Gallatin Collection, displayed at New York University:

"One of the Matisse was something new to me. Its color was extraordinary and so fine, so fine, that it could have been crepe paper or the sheen of silk. Yet, never did it lose its plastic identity."

After seeing a joint show of Matisse and Derain, at Valentine's:

"For the first time I did look at modern art, art of today, without missing ancient art. Pure painting without flourishes. Grace. Natural. Joy. To look at these pictures gives much pleasure. One remains at peace and happy for the rest of the day.

"Those are painters who dwell in a garden where their girl friends join them for the five o'clock tea. A drawing room with good society, good drinks and a good bed. As to us, we are the revolutionaries, the cursed ones, and the hungry ones.

"Here in New York, French art means the cream of the cream. It stands for the ideal, is tops, most prestigious, the paragon. To praise anything, one compares it to the French. It is most exquisite.

"We, the Mexicans, perhaps will come to have later on some sort of influence, but it will have to be along other lines. Nothing about us is exquisite. *Do you know what I mean?*"

Reporting on a one-man show of Jacques Villon, at Brummer's:

"The painting of Villon is truly beautiful: small pictures of great simplicity. Obviously, they are the fruit of a milieu of which I know nothing: Paris. Nor do I know the reason why they are made that way. Doubtless, behind it are many doctrines and intellectualities, but in spite of it, they please me. They procure a pleasant moment, without shakes or shocks. Everything is sweet, elegant, 'nice,' 'peaceful.' Imagine that you bypass a group of girls. They are young and pretty. They smell good. You greet them. They smile. That done, you do not give them another thought."

Orozco felt closer to Rouault:

"Georges Rouault has some aquatints that are stupendous, and a unique self-portrait. After seeing it I began to study feverishly etching and aquatint. Already I have much information, some copper plates, acids, etc. . . . I visited some workshops and I now know etching from A to Z."

"Tell me: did Rouault come in contact with Mexican things, like the santos in the churches, the flogged Christ of Holy Week, folk pennysheets, or pulqueria murals?"

Of the nineteenth century French Masters, not all rated equally:

"A show of lots of Degas. He hardly enthuses me." "Degas by now bores me. I refuse to look at any more Degas, whatever the pretext."

"More and more do I detest Mr. Degas. He should hang in some barbershop in Peralvillo. Impressionists are increasingly hard to suffer. I agree they have a place in art *history*, but do they have any place whatsoever in *Art*? What the devil am I doing in art *criticism*? Curses! Forget it!"

Lautrec did not fare better, "What idiot said that Lautrec is a painter. He is not even a newspaper illustrator." Renoir at first pleased him, seen at Durand-Ruel:

"Renoir impressed me deeply, pleased me in extraordinary manner. One hour and a half went by looking at five or six small pictures. The rest, not so good, must be sketches or youthful work."

"I cannot forget Renoir. Could I only own one of his small paintings!"

"The second or third time one looks at Renoir, disillusion sets in. Why?"

Cézannes gathered by Rosenberg and presented by Wildenstein:

"A few days ago, another very important exhibition of twenty-four Cézannes, half loaned, and half owned by Rosenberg. I went there eight days in a row every morning to study Cézanne. Perhaps very close to El Greco. The good man Matisse vanishes."

A group show of French Masters, at Durand-Ruel:

"Returning to Durand-Ruel, I received a lesson in painting as obvious as it was final. It seemed done on purpose: a still-life by Cézanne side by side with one by Manet, same subject matter, same size. The one by Cézanne is like a closed fist. The one by Manet disintegrates. The former *lives*, the latter is dead.

"A man full-length painted by Cézanne and another by Manet. The Cézanne is as solidly planted in the ground as a rock. The Manet is falling down: he stands on one foot, *leans on a cane* (O irony!) and is out of place in the picture!"

The figure paintings Orozco mentions are Manet's *Jeune Homme en Costume de Majo*, and Cézanne's *Jeune Homme Nu*.

Seurat, seen at Wildenstein:

"The first Seurat I ever saw. He must have been a man pure of heart and simple. One feels guilty and sinful before this luminous painting. Other pictures appear dirty, even Cézanne, Renoir even.

"If there was any necessity—for sure there is none—for religious art, Seurat would be the man, instead of the ugly daubs one sees on the altars. Religious art, altars and religion, what place have they in this hellish world."

A show of Old Masters, at Reinhart:

"Best of all, a small Chardin, so subtle, so gracious, so beautiful, that its very presence seemed a mirage, something like our first illusions, when one is eighteen and sighing for the first loved one."

Jotted down as instantaneously as they were felt, Orozco's opinions nevertheless fall into a sort of informal pattern. Pure painting attracts him. He admires, as he forcefully expresses it, "the job-like labor of laying a mortar of pigment." He remains keenly sensitive to qualities at the opposite of his own: peacefulness, goodness, purity, a delight in balance and light. In contrast, he curtly dismisses these masters that seem to us closer to him: Degas, with his cruel probing of the form divine; Lautrec, punning pitilessly at the expense even of the models he liked best. To this implied pattern, Rouault is the exception.

New York had first seen a group show of Mexican artists at the Independents of 1923. The impact had been nil. February, 1928, a second group show, collected by Frances Paine, opened at the Art Center. Still, the reaction was cool; Orozco writes:

"Exhibition Art Center: a total failure, absolute, final. Facts: the gallery is bad; for beginners and amateurs only. The hall is dark. The Director is an idiot. Complete disorder. A week after the opening the catalogues were not ready. They mixed all the pictures and, because those

of Pacheco and Montenegro were the largest, they hung in key places. Also present, wax dolls and dressed fleas, by Hidalgo. Those who came joked and mocked, or felt disappointed."

"In the fatidical and sinister exhibit at the Art Center, the Director, Bement, told me that the Brooklyn Museum wanted to buy the painting that *Times* reproduced, *Soldiers and People on the March*. Fact is nothing happened, and Bement never explained. Now, Mrs. Paine says that Bement told the Director of the Brooklyn Museum that the picture was painted on very cheap canvas, and that is why they did not buy.

"Worse still, they ruined my poor picture. To fit it to an old frame that was too small, they had no scruple in paring it down. You may cut an impressionist picture at wish, but one based on composition is wrecked, once it is cut."

The heartbreak was heightened by the success of a one-man show by "that other one," Rivera, at Weyhe:

"Diego Riveritch Romanoff is still very much of a threat to us. Deeply rooted is the idea that we all are his followers. To speak of 'Indians,' of 'revolution,' of 'Mexican Renaissance,' of 'folk arts,' of 'santos,' etc. . . . is all the same as to speak of Rivera. . . . Even the 'syndicate' (?), 'proletariat,' 'Maximo Pacheco,' 'agrarians,' etc. . . . all those terms are synonymous with Diegoff. Perforce, we must with every means at hand rid ourselves of this hot potato of Mexicanism of which Mrs. Paine and Anita Brenner are today the prophets.

"I heard that, up to now, people were kindly inclined towards things Mexican . . . but that is all ended with the Art Center show. I rejoice, should it mark the beginning of a new era, wherein each one would be appreciated at his own worth, rather than for the *exotic-picturesque-renaissance-Mexican-Rivera-esque*.

"The *Mexican fashion* or *mode de Mexique*, whatever you wish to call it, or more simply this joke, is over. Proof of it is the exhibition they gave Diegoff at the Gallery Weyhe, so-called, or Wyhe. It is more like a bookstore . . . a sort of flea market in miniature where one may find something of everything, even old irons. In season, their shows are at the rate of one every three days. You imagine the quality. One show was of Diegoff, and I saw there his cubist follies. One canvas had a toothbrush glued to it. Another was in the style of Zuloaga. Water colors there were, in the style of Cézanne.

"Of course, the newspapers reviewed the show kindly. They brought out the Mexican Renaissance, Indians, and the Revolution. They dubbed him 'many-sided' and 'great man.' Renaissance with a toothbrush!!!!

"I doubt if he sold any."

"As to potentate Rivera, here the problem is worse than in Mexico. The amount of publicity is incredible, and deeply rooted the idea that he is the great creator of everything, and that all others are his followers. Each time that one is introduced as 'a painter from Mexico,' they say, "Oh! then! You know the great Rivera, don't you?"

Absorbing new sights and new attitudes, the sufferings of a displaced person, the round of galleries and museums, were but the passive side of Orozco's days. Soon, he went to work, translating into his own idiom the lessons received and the sights absorbed:

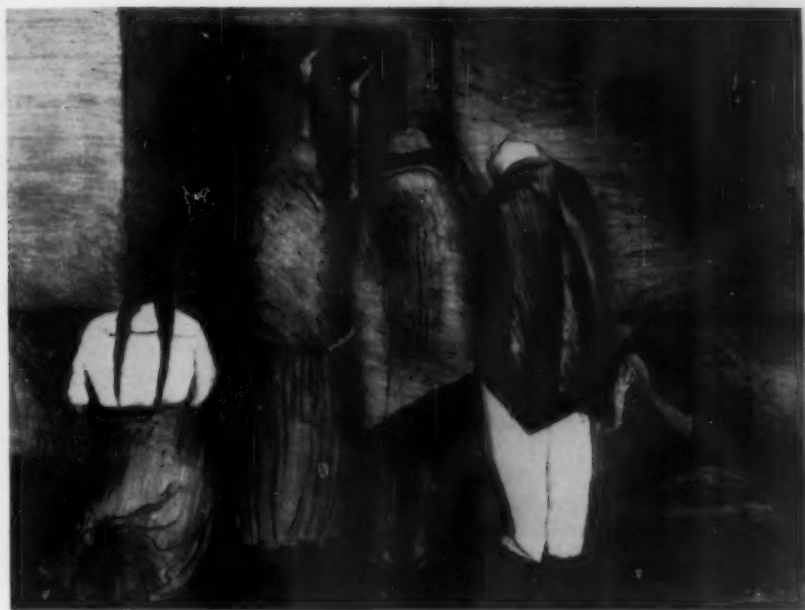


Fig. 2. Orozco, *Requiem*, 1928. lithograph. Collection of Mrs. Edith Gregor Halpert, courtesy of the Downtown Gallery.

"*Lithography*: I am going to do some. It is easy. There is no need to do it on stone, but instead on specially prepared plates. Already I have two. There is a Mr. Miller who owns a lithographic workshop. He prints plates for the art galleries. The plates I bought (9×15 ") cost fifty cents apiece. To print them costs ten dollars for the first twelve proofs and twenty-five cents each for the following ones, plus the cost of the paper. For me it is dear but I will chance it and try to pay."

"My first lithograph! It came out lovely. Two others are drawn and I will bring them tomorrow to the printer. The new technique enchants me. It is a most entertaining toy and will last me for a spell."

This first lithograph "that came out lovely" was *Vaudeville in Harlem* (fig. 1). Two more prints—mentioned as drawn but not yet printed—would be *Rear Guard*, and *Requiem* (fig. 2).

Orozco also painted in oils. Here is the genesis of the haughty self-portrait peering through thick lenses, since then often reproduced:

"A month ago, Mrs. Paine let me know through Anita that Eastman, the Kodak millionaire, wished for a good portrait of himself. Many had been painted but none suited him: there was an opportunity for me.

"Because I lacked samples of portraits, I painted a self-portrait just for the pleasure. Very bad it is and Rembrandtesque. Now Mrs. Paine came

to say that after all it is off, Eastman having left for Europe. What do I care!"

Other oils of the period: *Coney Island Sideshow*, *Eighth Avenue*, *The Elevated*, *The Subway*.

Orozco's major handicap in 'selling himself' was a lack of mural documentation. Friends attempted solutions to the dilemma, at times unusual ones:

"Mrs. Paine says that you and I should do mural decorations. She will propose to I know not what society of local architects that we decorate—on paper—one of their halls, 'to see if they take heart!?!?!?'"

Good photographs of existing murals, together with preparatory drawings, seemed to Orozco a more dignified solution. I would bring the drawings with me. As to the photographs, spurred by Orozco's detailed letters and telegrams, Tina Modotti and I worked hard on the project. The task was not easy, sloping ceilings, stairwells, and barrel vaults, forcing camera and photographers alike into difficult positions:

"In a letter sent to Cuernavaca—I do not know if it reached you—I asked as a favor from you to see which ones of my drawings remain in Coyoacan [where Orozco's home and studio were located]. Choose among them those that are best to bring me if it is not too much bother. . . . So take a little walk towards Coyoacan, and delight in the green foliage along the path."

"See if it is possible to take one or two photos of the beautiful portal of *El Generalito*, with the arches. On one side, *The Strike*, and on the other the so-called *Trinity*. . . .

"Also try the door that gives on San Ildefonso Street, the main door, with the decorations overhead."

"See what other ways there may be of including the arches of the patio with the frescoes behind them. Main interest should be the architecture. One should realize that it is a *decorated building*. The pictures as such are of *no importance*."

"I sent you a telegram asking for photos with architecture. Ninety per cent architecture and no more than ten per cent painting. That is because no architect can get interested in the monkeys unless it be as a detail of the building."

Slowly the tide turned. Orozco wrote in April:

"By now, I have a small circle of friends and American admirers, all of them artists. Three nights ago, they gave me a supper party at 'El Charro,' the restaurant of the brothers De la Selva. Toasts were drunk in excellent whisky to the health of *the great painter* Orozco. A Rumanian gentleman, Iliescu, told me without my asking him anything that here everybody rated me higher than 'that other one.'"

In August he writes, "For us *an epoch comes to an end and another begins*, initiated in this monstrous New York. I hope it will prove more propitious."

In September, Orozco found trusted friends among members of the Delphic Movement. His first mention of their antics may lack seriousness, but

he soon realized how sincere they were, and how well-meaning towards him:

September 10, "Indians from Greece shall be introduced to civilization. Same as in Mexico, the same worn-out cliché. Greek folk art shall be fostered—Their sarapes are just like ours—Dancing there shall be at the tune of Greek bagpipes. All of that will happen in Delphi, plus Olympic Games, and for a finale, a play, 'Prometheus.'

"Thus plans an aged lady, an American millionairess, wed to the poet Sikelianos. . . . A beautiful woman, Miss Alma Reed, is active in the goings-on. She admires me and bought one of the tragic drawings.

"The other evening, there was a get together at her house. Mrs. Sikelianos, gowned in a Greek robe and shod with Greek sandals, danced one of the parts from Prometheus, singing in Greek meanwhile. Admirable! Claude Bragdon, of the Fourth Dimension and the Tertium Organum, was present. . . . He has the face of a deluxe pill-barker. Also present, two dozen dowagers, theosophical and Greekophile."

September 25, "Yesterday I received the photos and they pleased me much. They came at the right time as, minutes after, I left my apartment for that of Alma Reed, for a private showing of Orozco's works. Propaganda galore, notables present from the New York art world, writers, Greek poets, delegates to a congress of archeology. . . . Most amusing, a Greek poet felt so deeply for the corpses in my pictures that he hugged me tearfully. I managed to avoid a kiss: the pig!

"Greek wine and lots of fun."

October 2, "Jean, to give you the news of great triumphs. There is no time for details but in short: October 10, my first show in one of the best galleries, in a group with Matisse, de Segonzac, Forain, and three other Frenchmen. Next year, in April, an exhibition sponsored by the New York Architectural League, with the set of drawings that you will bring with you, and the photographs. *Ample photographic documentation.* . . . I told my beautiful and gracious manager, Alma Reed, that I had a companion in this affair, Jean Charlot. . . ."

October 8, "There was no time to tell you in detail what I did of late, but here it is in short. The exhibition at the house of Alma Reed, though informal, brought great and magnificent results. Many of the best people came to see it. Such were the compliments that a Greek poet even composed verses for me and recited them before an elegant gathering. That was the comical angle.

"What was serious is that an exhibition of the now famous 'horrors' [the set of drawings of the Revolution] is assured in one of the most exclusive of 57th Street galleries, that of Marie Sterner, in a group with six Frenchmen, Matisse included. A good introduction to the innermost circles of painting.

"I already mentioned that in April we will be able to show photographs of murals and fresco cartoons in the annual show of the Architectural League.

"I am painting a portrait of Mrs. Sikelianos, with whom Alma Reed lives. It is something novel, a complex color range and a mural treatment. The model is a most interesting woman of fifty-five, with golden hair and Greek vestment. A person most cultured."

Only sour note in this relative happiness:

"Frances Toor came to see me three days ago. The first thing she did was to inventory the corners of the studio. Now, for gossip, a little story. You know that I gave a small show of my work at Alma Reed's, with such success as I shall tell you. Toor went there and seeing how well I was with them offered Alma Reed to give a talk on Diego Rivera! Not even three thousand miles away is one allowed to relax."

The Marie Sterner show opened in October. Art News reviewed it: "Orozco shows at Sterner Gallery . . . conveying bitterness by the fewest lines. Such works as *Los Sepulcros*, should move even those adverse to propaganda in any form. . . ."

October 15, "By my *success* I just mean that I am working *hard* at paintings to my liking, and that I meet people who *truly count*. In my last letter I told you that I am painting a portrait. Up to now it goes well, pleasing both myself and my model.

"I sold one of the paintings that came from Mexico, the one with a white house; cheap indeed but a step to cement new friendships.

"The exhibition at Marie Sterner has been an artistic success. The same gallery owner suggests that the set of drawings be sent to Paris, and it was agreed upon. Mrs. Sikelianos will take them with her. . . .

"Mrs. Sterner likes the drawings immensely. She states that she is not interested in the subject matter, but in the rendering. Forain had to be hung in another room, and others too. Such is the explosiveness of things Mexican! . . .

"Best is for you to come and join in the fray. When will it be?"

This letter was the last to reach me in Mexico. My mother and I received our passports October 18, arriving in New York the 27th. In our trunks were more photographs of Orozco's murals, the remainder of the drawings of the Revolution, and charcoal studies for the Preparatoria frescoes.

January, 1929, I left New York for Washington, there to correct the proofs of my report on the Yucatan diggings. It was in Washington that I received the last letter of the series. Enclosed was a full-page clipping from the *Philadelphia Ledger* of February 17, "Emotional Attitude versus Pictorial Aptitude," with impressive reproductions:

February 19, ". . . Some Philadelphia ladies invited me to send an exhibition of Mexican paintings. Great success! A nice gallery that does not charge commissions. This past Wednesday we went there, Alma and I. There was a great reception with the best of Philadelphia society. George Biddle gave a talk on Mexican painting, fresco, and my biography. He had been on a drunk for days and you can imagine the things he said. I was introduced, gave thanks, received applause. That evening, an elaborate supper at the home of George Biddle's brother, more drinking, and return to New York. I am showing everything there, including drawings and photos. . . . [see postscript —Ed.]

"Exhibition at the Downtown Gallery March 26, with paintings of New York *that are not yet painted*. In April, a show at the Art Students League with everything, and at the Architectural League with a mural *that*

is not yet painted. The drawings will be shown in Paris, the show to open February 24 at the gallery 'Fermé la Nuit,'; have you heard of it?

"The lithograph *Requiem* was chosen one of the 'fifty best prints of the year.' . . .

"Included are a number of little pictures newly painted in the worst of folkloric vein, done at the last minute in all haste. . . .

"I send you the only lithograph left. Only two were sold. The rest I used as handsome Christmas gifts, and for the New Year with a calendar pasted on.

"George Biddle did a great portrait of me that makes me look like Lincoln."

The following year, 1930, Orozco received his first great mural commissions in the United States, the Pomona *Prometheus* and in New York, the decorations for the New School for Social Research.

Postscript: A letter from George Biddle

"Until shortly before his death, I saw something of Orozco from time to time and considered myself on very cordial relations with him. I had the greatest admiration for his work. Walter Pach introduced me to him just before my sailing to Mexico in 1928. Orozco gave me a letter to Dr. Atl, the dean of the mural movement. I remember the postscript which Orozco wrote in this letter, 'Viva, Mexico, el pais del sangre y del amor.'

I think it was in 1930 that we were both together in New York. He sat for me for a portrait—now owned by Sturgis Ingersoll. He was very hard up and, I think, unhappy. Bill Spratling and I did what we could do to help him. I tried, unsuccessfully, to get Frank Rehn to exhibit his work. I think it was the same winter that Mary Collum, who directed a very progressive little gallery in Philadelphia organized an exhibition for him. She asked me if I would introduce him with a talk about him and about the Mexican mural movement. I might easily have said that he was one of the greatest or most important mural painters since the Renaissance. I thought so. This is the occasion to which he refers.

I last saw Orozco in 1945, at the time the Mexican Government had commissioned me to do a mural in their Supreme Court Building. He came to the Hotel where I was staying, asking me if I could do something to get a scholarship—or some sort of financial assistance—for a young American girl painter in whom he was interested. It was the last time we met. Friends of his—Mexican artists—told me he had tried to get the Government to break my contract. I didn't pay too much attention to this. In Mexico, as in other countries, there is often a certain amount of professional jealousy among artists."

GEORGE BIDDLE
New Delhi, Spring 1959

CÉZANNE'S USE OF PERSPECTIVE

Christopher Gray

Students of Cézanne's use of space in his paintings have very often seen in his powerful and original handling, a break with the traditional means of organization, and have suggested that an important element in Cézanne's conception of pictorial space was to be found in his rejection of the conventional rules of perspective.¹ Yet if a number of Cézanne's statements about his objectives in art were to be taken at face value, it would appear that he regarded himself, not as a radical innovator casting away traditional forms, but rather as an artist who felt that his contemporaries were losing certain important qualities to be found in the works of the great masters of the past. Though Impressionism had greatly enriched Cézanne's perception of nature, he felt that it lacked the solidity of traditional art. He desired, as he put it, "to make something that would endure out of Impressionism, like the art of the museums;"² and "to do Poussin over after nature."³

Cézanne found in the older masters that which seemed to him to be lacking in Impressionists: the ability to express the geometric essence of nature in their orchestration of forms in pictorial space. The traditional artist's concern with form is expressed in contemporary terms by Charles Blanc:

"Plusieurs méthodes peuvent être bonnes. Il en est une cependant que la philosophie recommande: C'est celle qui consiste à passer du simple au composé, du permanent à l'accidentel, de ce qui est à ce qui paraît être, ou si l'on veut, du géométral à la perspective.

"Tous les corps ayant trois dimensions, longueur, largeur et profondeur, ont une *forme*. . . . Ce qu'on entend particulièrement en peinture par le mot *forme*, c'est un objet qui a des parties saillantes et des parties rentrantes. . . .

"L'enfant qui sera parvenu à mettre une cube en perspective et à rendre la convexité d'une sphère, possédera en abrégé la science entière du

The author is on the faculty of the Department of Fine Arts at Johns Hopkins. His article, "The Cubist Conception of Reality," appeared in CAJ XIII, 1 (Fall, 1953).

¹ Novotny, Fritz, *Cézanne und das Ende der wissenschaftlichen Perspektive*. Vienna, 1937.

Loran, Erle, *Cézanne's Composition*. University of California Press, 1943.

Guerry, Liliane, *Cézanne et l'Expression de l'Espace*. Paris, 1950. Guerry believes that Cézanne's mature space organization is essentially classical.

Friedenwald, Jonas S., M.D., "Space Perception and Depth." *C. A. J.*: XV: 96-112. (1955) (and others.)

² Gasquet, Joachim, *Cézanne*. New edition, Paris, 1926. 192.

³ Bernard, Emile, "Une Conversation avec Cézanne," *Mercure de France*, June 1, 1921.



Fig. 1. Cézanne: *La Route Tournante à la Roche-Guyon*.

dessin, puisqu'il aura su imiter le saillant et le fuyant, et ménager tout ce qui donne aux formes leur modelé."⁴

When Cézanne advised Emile Bernard to "see in nature the sphere, the cylinder and the cone, all in good perspective,"⁵ he was simply repeating in his own way the recommendations of Blanc, and recognizing the traditional approach as his point of departure. It must not be supposed, however, that Cézanne was content merely to follow in the footsteps of the great artists of the past. Tradition was a starting point, but many of Cézanne's letters stress the importance of his forming his ideas, slowly and laboriously, from the direct perception of nature. He was all too aware that he was striking out on his own in an attempt to create new means of recording his deep insight into the natural world.

It seems plausible to assume that in his search for a means of creating a pictorial space Cézanne would take as his point of departure a thorough understanding of linear perspective, that symbolic means of organizing space that had dominated the art of the west since its development in the 15th cen-

⁴ Blanc, Charles, *Grammaire des Arts du Dessin*. New edition, Paris, Henry Laurens, (n. d.) 533.

⁵ Letter to Emile Bernard, April 15, 1904. Rewald, *Cézanne, Correspondance*. Paris, 1937.



Fig. 2. Photograph by John Rewald of Cézanne's motif at la Roche-Guyon.

tury. To see how far he did, indeed, follow the traditional rules of perspective in his painting, it will be necessary to analyse a specific work.

The painting selected for such a study must fulfill certain conditions. It must, in the first place, have been executed at a point in Cézanne's career at which his style was at least beginning to reach its maturity. Second, it must contain shapes whose size and form can be readily estimated, in order to establish both vanishing points and the rate of diminution of objects with distance. Finally, it must be the picture of a site about which there is sufficient information to permit the construction of a reasonably exact perspective rendering from the station point chosen by the artist.

We are fortunate in having a picture that fulfills these conditions admirably: Cézanne's *La Route Tournante à la Roche-Guyon* (Fig. 1)⁶ painted in 1885, and already the object of earlier studies of Cézanne's use of space. In this painting the house in the middle ground, the road, and the doors in the cliff, as well as other elements, are sufficient for the determination of the basic space of the picture, while Rewald's excellent photograph of the site supplies the necessary material for the perspective rendering.⁷ The one defect of the painting is that it is not entirely finished, but this will not interfere with the analysis of the use of linear perspective to establish the basic space, and may even indicate the possibility that Cézanne found himself unable to resolve a basic conflict in his organization of the pictorial space.

⁶ Smith College Museum. Venturi #441, H. 62 cm. L. 75.5 cm.

⁷ Reproduced in Loran, *op. cit.*, 46.

In making a perspective rendering of the site it must be remembered that even though a photograph is always in mathematically correct linear perspective, different photographs of the same scene may present very different aspects. Before a true comparison between a painting and a photograph can be made it is absolutely essential to be certain that the lens of the camera was placed exactly at the position chosen by the artist as the eyepoint of his perspective scheme. Now, on comparing Rewald's photograph with Cézanne's painting, it is immediately apparent that the position of the camera lens differed considerably from the eye point of the picture, even though both representations of the scene include the same physical objects. (Fig. 2). In the first place, the photographer has taken his picture from a point about half way between the center of the road and its right edge. This is neither a practical nor probable position for an artist to place his easel, and the direction of the right edge of the road in Cézanne's painting suggests a position to the right, out of the road and on the turf bordering it. Another striking feature in Cézanne's picture is that the hill in the background appears much larger than does the hill in the photograph. This has usually been interpreted as an example of Cézanne's tendency to emphasize the size of distant objects, but until a proper analysis of the perspective of both the picture and the photograph has been made, no such conclusion is warranted.

The interpretation of Cézanne's space is complicated by the fact that during the last fifty years we have become so accustomed to looking at photographs that we tend to accept them as true renderings of the physical world, without considering that they have a theoretically correct perspective effect only when they are viewed from a point which coincides with their proper station point. Now the normal position of the station point of a photograph is determined by the focal length of the lens, and it is the most usual practice to choose the lens of a camera so that its focal length is equal to the diagonal of the photograph. As this proportion holds regardless of the enlargement or reduction of the ordinary photograph, most of the innumerable photographic reproductions that are seen in books and magazines must be viewed from a point so far from the theoretically correct eye point that the forms in the photograph are subject to the grossest sorts of anamorphic distortion. Yet the occurrence of these distortions is so commonplace that the ordinary observer tends to regard them as a normal part of perspective rendering.

In the 19th century it was considered proper practice to choose a station point for a picture so that the observer of the painting would commonly see it either from the correct distance, or from a point closer to the picture than the station point; for those who understood contemporary perspective theory were well aware that the distortions caused by standing too close to a picture were far less disturbing than those caused by standing too far away.⁸ So, on the basis

⁸ La Gournerie, Jules de, *Traité de Perspective Linéaire*. Paris, 1859. *Preface*, XII-X.

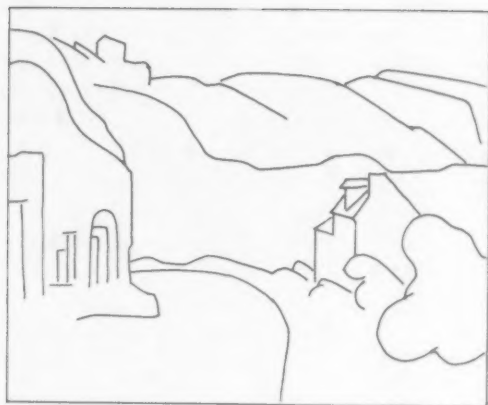


Fig. 3. Line rendering of Cézanne's painting.

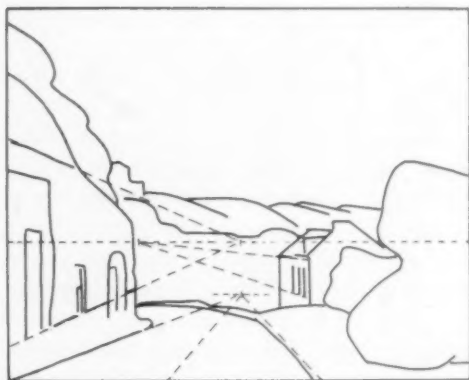


Fig. 4. Line rendering of Rewald's photograph.

of these considerations, it seems highly probable that the view point of Cézanne's painting is considerably further away than that of Rewald's photograph. (Figs. 3 and 4).

Fortunately, as has already been pointed out, there are sufficient perspective clues in the photograph of the scene to permit a reconstitution of the original scene with a quite sufficient degree of accuracy (Fig. 4). Both the horizontal vanishing point and the vanishing point of the sloping road can be determined. As soon as these points have been determined it becomes possible to define the positions in space and size of the various forms, at least as

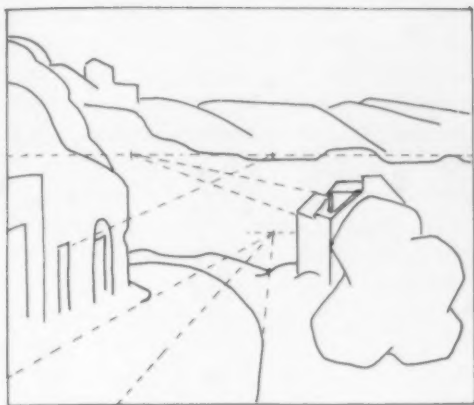


Fig. 5. Perspective transposition of Fig. 4.

far as the end of the road, by the application of the fundamental rules of conical perspective.

In order to find the distance of a point in the horizontal plane as depicted in the photograph the procedure is as follows:

- 1—Determine the vanishing line of the horizontal plane.
- 2—Let x equal the perpendicular distance on the surface of the picture to any point represented as lying on the horizontal plane.
- 3—Let S equal the distance of the observer from the plane of the picture (the viewing distance.)
- 4—Let H be the vertical distance of the observer's eye above the horizontal plane.
- 5—Then: The physical distance of the point (D) equals the product of H and S divided by x .

The size of any object in a direction parallel to the plane of the picture can be determined as follows:

Let y equal its lateral extension on the surface of the picture.

Let Y be its physical size measured in a dimension parallel to the picture plane.

$$\text{Then: } \frac{Y}{D} \text{ equals } \frac{y}{S}$$

$$\text{Or: } Y \text{ equals } \frac{Dy}{S}$$

As the camera is slightly tipped upward in the photograph, with its vanishing point above the mountain range in the background, there will be a very slight inaccuracy in these formulae when applied to the photograph, but it can be shown that it will not exceed two percent in any case, which is close enough for our purpose. The viewing distance S , as has been noted, is most probably approximately equal to the diagonal of the photograph on which the x 's and y 's are to be determined, but complete accuracy is not important, since S appears as a constant factor in both formulae. The various dimensions will only be altered by a constant factor if the wrong S is chosen, and its perspective nature in no way changed. The factor H must be approximated, but it is probable that it must lie somewhere between four and six feet, and a reasonable assumption is five feet. Again, H enters as a constant factor in the formula of distance, and the choice of a wrong value for H will simply mean that all distances are multiplied by some constant.

Now, in order to compare the perspective of the picture with that of the photograph it will be necessary to find a different set of values for S and H and a new viewing point, and then to translate the values found from the solutions of the equations back into a new perspective which will show the scene as it might be viewed from the new point. Here the formulae would read:

$$x' \text{ equals } \frac{H' S'}{D'}, \text{ and } y' \text{ equals } \frac{Y S'}{D'}$$

It has already been suggested that Cézanne probably viewed the scene from a greater distance than did the photographer, so we may state that:

D' equals D plus d , where " d " is the distance between the station point of the photographer and that of Cézanne.

At very great distances, such as that of the mountain range in the background, D will equal D' within a few tenths of a percent, so we may say that:

$$y \text{ equals } \frac{Y S}{D} \text{ and } y' \text{ equals } \frac{Y S'}{D}$$

If we divide $\frac{y'}{y}$:

$$\frac{y'}{y} \text{ equals } \frac{Y S'}{D} \times \frac{D}{S Y} \text{ or: } \frac{y'}{y} \text{ equals } \frac{S'}{S}$$

As S is known, and y and y' can be measured, S' is determined. By this method the photograph is effectively enlarged to the point where the mountain range has the same lateral extension in both.

If we take the lateral distance between two objects in the foreground, such as the vertical edge of the cliff and the edge of the chimney on the house, then:

$$\frac{y'}{y} = \frac{Y S'}{D'} \times \frac{D}{Y S} \text{ or } D' = \frac{y S' D}{y' S}$$

As y and y' can be measured, and S , S' and D are known, D' is determined. But as D' equals D plus d , d may be determined by subtraction. There remains then only one other constant to be determined, H' . This constant may be determined as follows:

$$H' = \frac{x' D'}{S'}$$

As x' , D' and S' can all be determined, H' can be determined.

It is now possible to transform the photograph with its view point to a new view point that has been determined from Cézanne's painting, and see how close a correspondence there is between Cézanne's rendering and one that is mathematically correct. (Fig. 5)

Unquestionably the transposed perspective in Figure 5 is far closer to the painting than is the original photograph, and it should be emphasized that the drawing has involved no change in the scene itself. The only change has been to move the station point of the observer six and one-half feet to the right,⁹ and thirty feet further back; and to raise the eye point of the observer about six and one-half feet.

What has been accomplished so far is simply a change of the station point of the observer to correspond more nearly with that chosen by Cézanne. It remains to be shown that this new station point also corresponds more nearly to one that fulfills the requirements of both the artist and perspective theory, and that certain deviations from a truly exact mathematical perspective that still remain are in many cases not only sanctioned but even recommended by 19th century writers on perspective for artists.

Consider first the problem of the distance of the station point from the plane of the picture. Blanc does not give any specific rule for the ratio of the distance of the station point to the size of the picture, but he does point out the danger of too close a station point, creating disturbing anamorphic distortion of forms when the observer is not correctly placed in relation to the picture.¹⁰ However, La Gournerie, in his *Traité de Perspective Linéaire* from which Blanc drew most of his material on this particular subject, gives considerable attention to this point. He states that the station point may vary

⁹ It is evident that the presence of the bush in the right foreground of the picture made it impossible for Rewald to obtain a useful photograph from this point.

¹⁰ "Bien que cette distance soit arbitraire, il la faut assez grande dans tous les cas pour que le spectateur puisse embrasser l'ensemble du tableau d'un coup d'oeil, sans remuer la tête faute de quoi les objets rapprochés du cadre subiraient ces déformations monstrueuses qu'on appelle en perspective *anamorphoses*." Blanc, *op. cit.*, 512.

between limits of slightly less than the largest dimension of the painting to more than three times that dimension.¹¹ However La Gournerie goes on to say:

"On a dit qu'il fallait éviter les petites distances, parce qu'elles produisent des déformations. Cette assertion est juste, pourvu que l'on applique le mot *déformation* à l'objet restitué et non au dessin. La perspective déforme toujours sur le tableau, et ses effets résultent précisément des raccourcis, et de l'inclinaison des lignes fuyantes. La question consiste non pas à éviter ces altérations, mais à faire en sorte que l'objet restitué, pour les diverses positions de l'oeil, ne diffère jamais beaucoup de l'objet véritable. Les grandes distances sont avantageuses sous ce rapport, comme nous allons le voir."¹²

On the basis of this discussion, Cézanne's choice of a station point about twice the distance of the longest dimension of his picture may be said to follow the best practice.

The choice of a position over ten feet above the level of the ground plane for the eye point of the picture may seem arbitrary on the part of Cézanne, but it is a practice sanctioned by La Gournerie,¹³ and even Cloquet in his *Nouveau Traité Élémentaire de Perspective*, a work published in 1823 and approaching perspective from the aspect of descriptive geometry, says:

"L'inconvénient qui résulterait d'une trop grande distance [of the station point] serait que les objets situés sur les plans un peu éloignés de la base du tableau se confondraient trop. La distance plus ou moins grande dépend encore de l'élévation plus ou moins grande de l'oeil au-dessus de la base du tableau. En général, plus l'oeil est élevé, plus il convient de prendre une plus grande distance."¹⁴

As Cézanne seems to have an interest in the forms of the landscape rather than in atmospheric effects, it is natural that, following perspective theory, he should have chosen a relatively distant station point and a high eye point. This device allows him to achieve a feeling of depth while avoiding the distortions of exaggerated perspective.

When such a viewpoint is not physically possible, it is a simple matter for the artist to simulate it in a picture by the device of increasing all the x intervals of the picture by a constant factor:

$$x_1 = \frac{H S}{D}; \quad x_2 = K x_1$$

As D and S are determined by the equation for size, this equation can be written:

$$x_2 = \frac{K H S}{D}$$

¹¹ La Gournerie, *op. cit.*, 180-181.

¹² *Ibid.*, 181.

¹³ *Ibid.*, 178.

¹⁴ Cloquet, J. B., *Nouveau Traité Élémentaire de Perspective*, Paris, 1823 275-276.

This latter equation is equivalent to increasing the height of the eye point by multiplying the height of the original eye point by the constant factor K.

A third point of deviation of the perspective in the picture of *La Route Tournante à la Roche-Guyon* from that of Rewald's photograph of the scene involves a slight deviation from a mathematically exact conical projection on the part of the painter. Though it does not show in the line drawing after Cézanne's painting, what would be the vanishing line in a mathematically correct perspective rendering has become a more or less diffuse zone in the painting. At first sight this would seem to involve a violation, even though slight, of the rules of pictorial perspective. However, Blanc points out that this device was used successfully by both Raphael and Veronese,¹⁵ and according to La Gournerie it is a device that has much to recommend it:

"C'est une licence qui paraît bien entendue. Lorsqu'on voit, en effet, la grande importance du plan d'horizon pour les restitutions, et l'impossibilité de le maintenir complètement invariable, par suite de la diversité des statues et des positions, on se demande s'il ne serait pas possible de donner de l'épaisseur à la ligne d'horizon."¹⁶

Finally, the one clear and consistent distortion of the perspective is to be found in the very slight raising of the distant mountain range. In considering whether this is an intentional departure from normal perspective, or is to be explained in some other way, it should be remembered that there is no increase in the lateral dimension, but only an increase in the vertical. On the whole it would seem more consistent to regard it as a displacement in the interest of better composition rather than a radical change in the nature of the perspective space, particularly when it is recalled that the method of artificially raising the eye point in perspective involves increasing all the "x" dimensions by a constant factor. Cézanne may easily have regarded the sloping face of the mountain as an "x" dimension rather than as a "y" dimension which would remain unchanged.

There are, in addition to the points that have been discussed, a few other changes. Perhaps the most notable is that of the shrub in the right foreground. As its position is compositionally bad in the perspective reconstruction, it may be that Cézanne has taken the by no means unusual liberty of changing it. However, it should be remembered that a considerable period of time elapsed between the painting of the picture and the taking of the photograph, and too much importance should not be attached to a shrub that had most probably grown considerably in the interval.

In the middle distance Cézanne seems to have enriched the formal element of the picture by the addition of several houses. As this seems to be pure invention on his part, it is an aesthetic problem, and not one of perspective.

Though Cézanne has not changed the metrical proportions of the cliff on

¹⁵ Blanc, *op. cit.*, 511.

¹⁶ La Gournerie, *op. cit.*, 179.

the left, it is to be noted that the base line in the picture is quite different from that in the perspective drawing. Actually, the fact that this area of the picture seems never to have been finished may indicate that Cézanne felt that he had arrived at no adequate solution for the composition of that part of the canvas, having had difficulty reconciling the demands of good composition with perspective. In fact *La Gournerie* is well aware of the artificiality of mathematical perspective with its rigorous demands for a fixed monocular view point, and constantly emphasizes the necessity of the artist's making adjustments to avoid gross anamorphic distortions in his picture when it is viewed from positions other than that which is mathematically correct. This is, of course, the reasoning behind his recommendation that the painter avoid too close a station point for his picture. But in addition to recommending a reasonably distant station point, he suggests the necessity of correcting distortions near the edge of the canvas in such a manner that the mental image reconstituted by the observer from the perspective form on the canvas more nearly corresponds with the conceptual image:

"Après avoir établi ces règles par l'étude des pratiques raisonnées ou instinctives des peintres, j'ai dû en rechercher la cause. Elle tient évidemment à la mobilité du spectateur. Pour résoudre la question, il fallait donc faire la restitution géométrique des objets représentés par un tableau, et voir suivant quelle loi ils se modifient quand le point de vue change de position. Lorsque ces altérations introduisent des formes étranges ou disgracieuses, la projection conique doit être nécessairement rejetée ou au moins modifiée."¹⁷

On the score of this suggestion Cézanne is certainly justified according to contemporary perspective theory in modifying the line of the bottom of the cliff to some extent in order to control what would otherwise be too violent a perspective movement in terms of the rest of the picture. As *La Gournerie* says that the degree of modification must be left up to the artist's judgment and intuition, it may seem that Cézanne has exceeded the normal practice, but it can not be held that he has violated the spirit of the contemporary attitude towards a perspective theory based on the tradition of great artists of the past.

It is to be regretted that it has not been possible to make a more extensive examination of the use of perspective in the paintings of Cézanne, but perhaps this study, limited to a single painting, will serve its purpose if it achieves two objectives. One is to serve as a warning against a too naive comparison between the paintings of Cézanne and photographs of the sites which he painted. The other is to suggest that the theory of pictorial perspective that had developed by Cézanne's time was by no means as inelastic as has been commonly thought.

¹⁷ *Ibid.*, *Preface*, XIII.

SCHOLARSHIP IN MUSEUMS

Personal Reminiscences

W. R. Valentiner

When I came to the United States fifty years ago, the European museums were famous not only for their superiority in art treasures, but also for the scholarship developed in these institutions. I believe it was due to this reputation that J. Pierpont Morgan asked Dr. Bode to send him an assistant for arranging his collections in the Metropolitan Museum. Bode was not only known as a great reorganizer of the Berlin Museum, but also as a man who had published the standard work on Rembrandt in eight volumes and one of similar stature on Italian Renaissance sculpture. He was at that time working on the catalogue of the Italian Bronzes in Pierpont Morgan's collection.

It is true, there were also outstanding university professors in the field of art history in Germany and Austria like Wölfflin, Dvorak, and Riegl, but the works they produced were highly theoretical in character. The difference between the publications of museum people and college professors was—then and now—that those connected with museums wrote of characteristics of the artists they had observed while constantly handling art works, and those teaching at universities tried to give a synthesis of the art creations of former ages and their style. Typical is the difference in conception between Max Friedlander's work on early Flemish painting, written by a museum man, and Panofsky's more theoretical publications on the same subject, the work of a university professor.

The late W. R. Valentiner read this paper at the meeting of the Southeastern College Art Conference on March 7, 1958 at the University of Georgia, in a session on scholarship organized by Justus Bier of the University of Louisville.

The conditions characteristic for Germany at the beginning of the century were, of course, the same as in other European countries—France, Italy, Holland and England. If we compare these conditions with the status in the United States in our time, we find that the reverse is true. Scholarship is almost exclusively developed at colleges and universities. The American museums have gone through an astonishing development during the last fifty years and now are equal in many respects to those in Europe. But they have produced little scholarship for a few simple reasons. First, the museums had to be built up; their collections of old and modern art had to be assembled, the choice and display occupied most of the time of the museums' staff. Then, after the arrangement of such a permanent collection is done, all efforts are made to publicize and popularize its content; temporary exhibitions have to be arranged and all kinds of cultural activities have to be provided for the public.

The educational staff in our museums is by far the largest department—and this is quite understandable, as the interest in art has first to be created in American communities. The situation is different from Europe, where it is generally inborn in the population through more than a thousand years of continuous art production. While in large museums like the Metropolitan, the National Gallery, the Chicago Art Institute, and the Cleveland Museum the educational sections comprise thirty to forty persons, the number of scholars in any of these institutes can be counted on one hand. In smaller museums, as in our part of the country, scholarship is almost excluded from the museums.

This is a disadvantage for the museums,

I believe, and to some degree perhaps also for the colleges, as esthetics has to be built upon practical knowledge acquired in front of originals. We could not expect to have in our country such scholarly works as appeared in European museums before 1914. But we should now strive for a certain balance between the scholarly staff and our educational department in museums.

In certain museum fields, it is true, scholars have always had their say, in our country as in Europe, that is, in archeology, and in Near and Far Eastern art. In regard to classical art, it is a century-old tradition to train archeologists in connection with classical philology. With regard to Asiatic art, the field is too new and too foreign to be understood by the average museum staff member of Western culture, who leaves the study to specialists. But in the main fields, in European and to a minor degree in American art, the museum director is in most cases an amateur, not a specialist. Administration and education are his main occupation.

If I tell you now, about the training I went through in my youth in Germany, I do not do it with the intention of recommending something similar for our students; I am well aware of the fact that the conditions are quite different here. But I believe that the manysidedness of scholarly interests in practical training was a good foundation for the work in America. I studied at the university in Heidelberg, and when I had to decide on my thesis, which had to be printed in book form, I selected a subject out of Rembrandt because I had no money to travel; and there were the new, complete oeuvre works by Bode and Hofstede de Groot, which allowed a study from photographic reproductions of all the paintings by Rembrandt. I soon found out that the study from photographs was not sufficient. My secret hope was, therefore, that I could find a position at a museum where I could study originals. But I quickly learned that to become even an unpaid, voluntary assistant in a museum like the Berlin one was not easy.

Fortunately, I was asked by Hofstede de Groot, the leading Dutch scholar, who had originally been connected with the Amster-

dam Museum, to assist with the completion of his catalogue of Rembrandt drawings and to help with his life work, the complete catalogue of Rembrandt's drawings and paintings in ten volumes. At the same time, I became an assistant (unpaid) at the Gallery at the Hague. This gave me the opportunity of being in constant touch with originals, especially as Dr. Bredius, the Director, was at the same time the greatest private collector in Holland. The connection with private collectors is, I believe, of considerable importance to the beginning museum worker, as he is here confronted with works of art which are not as securely attributed as works in museums; when studied in the presence of the owner, a precise observation and a quick judgment is demanded.

I would like to say a word in this connection about the use of voluntary assistants in European museums, which was my first museum position in the Hague and later in Berlin. Not only were we not paid, but it was considered to be a distinction to become a voluntary assistant at a great museum, which meant, of course, that one must have another position in addition, so as to earn a living. Later, when I came to the Metropolitan Museum and found that there were hardly any trained assistants, I tried to introduce the European system of unpaid, voluntary assistants to museum work. But when I made the proposal at the board meeting, the vice president, the well known lawyer Robert de Forest turned it down, saying: "the custom of our country is to pay young people if they do some kind of work for our institutes." This impressed me very much as a dignified point of view, especially as the Metropolitan surely could afford to engage enough paid assistants if it wanted to, but when it comes to smaller museums, there are hardly enough funds available to get such extensive help from young people, who after all have to be trained first for their work. Only now, after about forty years, some training courses have been introduced at the Metropolitan and the Brooklyn museums, and considerable funds have been set aside for the students who want to extend their practical training in museums after their

study at colleges. Where universities and museums are connected, as at Harvard, Princeton and Yale, or where colleges have their own museums, as in Oberlin and Smith Colleges, a practical study is the necessary consequence for students and professors; the bulletins of these institutions show that the scholarship there is highly developed, but these are exceptions. There are dozens of isolated museums where a connection with colleges in the interest of scholarship is lacking.

One of the essential tasks in training college students in museums is, or should be, in teaching them to help with the inventories and cataloguing of the museum's collections. This was also my first task in the Berlin museums, a work which was continued in the preparation of the catalogues for private collectors. The scholarly work connected with these catalogues has often been misjudged, as it is hidden away in publications which are not easily accessible. And yet, the scholars did their best to satisfy the private collectors, who, depending on their wealth and the importance of their collections, often published these catalogues on an unheard-of luxury scale. What these catalogues meant for the prestige of the collector and to scholarship is of little concern to the art historians who seldom became aware of the contents of these heavy volumes.

I remember that a rich man, who wanted to start a private collection, asked me once how people like Widener, Altman and Frick started their collections. I said: "The best way would be to look at some of their catalogues." He answered: "O.K., you send me some of these catalogues marked with prices of the different masters." He thought these private catalogues were sales catalogues and that one could buy Rembrandts and Raphaels as one buys clothes.

I believe the work on these private catalogues—and on museum catalogues as well—is an excellent training for the student. He has to force himself to make descriptions of individual paintings and to place an isolated painting within the development of an artist's life. It is a detailed and in many respects a mechanical work, but it is a training for the eye and the mind

which can be compared to the practicing on the piano by the pianist. Even Berenson has stooped to this kind of work and his catalogue of the John G. Johnson collection is rich in fine, scholarly observations not found elsewhere.

I believe the idea of printing private catalogues originally came from England. Such English art historians as Tancred Borenius and Maurice Brockwell exceeded me in the number of such publications, which has amounted to more than twenty-five in each case.

When Dr. Bode asked me to come to Berlin as his private assistant, I had to go through a museum training course of almost Spartan character. Every museum worker, whether voluntary or paid, was expected to do some scholarly work and publish his results in addition to his daily museum duties, and this could be done only in the evenings as it was impossible there as here to do one's work during the day.

Dr. Bode wrote his articles mostly at night, and he was rather shocked when he found that I needed much more sleep than he. I was sent to London by him to make a catalogue of the Spanish-Moorish faïences in the collection of Alfred Beit, a South African millionaire. I met there, in his home on Park Lane, the director of the Hamburg Museum, Brinkmann, who worked on the catalogue of the Italian Majolica; he was of a type similar to Dr. Bode. When I asked him if I could talk with him about my problems of Spanish-Moorish art at a time convenient to him, he said: "You can come any day at five o'clock in the morning when I start my work." It seems to me as if this generation before mine worked more than we do now; of course, they did not have to fight the many daily interruptions as we do, thanks to the invention of telephones, radios, television, cars, etc. I found the same situation when I came to America. When I asked Robert de Forest for a private appointment soon after my arrival, he answered: "Come to see me in my office tomorrow morning at six o'clock." It was rather hard on me to keep this appointment as I lived outside of New York, in New

Rochelle, and Mr. de Forest lived on Washington Square.

When I came to the Metropolitan Museum as curator of decorative arts, I was grateful to Dr. Bode for having sent me to each of the various departments in the Berlin Museum for a period of three to six months—just as it is done now in some of the larger museums where students are trained. The Metropolitan Museum was still in its early stages in 1908; there was only a curator of classical and Egyptian art, and appointed at the same time as I, a curator of painting. Thus, I could include in my department of decorative arts whatever I wanted, with the exception of the fields of the two other curators. Not only was I in charge of the entire field of European medieval art, but also of the art of sculpture from medieval until modern times. I also introduced a new section on the art of the Near East, for which I had been prepared in the Berlin Museum, and developed an early section of the art of the Far East which was represented only by the fine Morgan porcelain collection of later periods. After the example of Dr. Bode's interest, I built up a collection of Oriental rugs, not one of which had existed in the Museum, and started a collection of textiles which by 1914 (when I left) was already one of the finest in the United States.

Many departments in the Metropolitan Museum have now been developed out of these beginnings, with as many curators, who are mostly specialists in their fields. This, however, is not always the case in the other important museums in our country. If one visits the different museums in the United States, he can see at once whether a specialist has built up the collection. As an example, in Detroit it becomes obvious that Mr. Richardson is a special scholar in American art; or in the Boston Museum, that the medieval section has a connoisseur like Swarzenski at its head.

One can likewise recognize if, in a large museum, a specialist is lacking in some sections. For instance, in the National Gallery, the Dutch and Flemish collection

is not as well taken care of as that of Italian painting.

How can these conditions be improved, especially in smaller museums? I believe only if do what has become a necessity in science because of the competition with Russia; that is, if we double the number of scholars in the museums.

Not because we need to be afraid of Russian competition as yet, for the Russians have few museums compared to our country. But that they try to compete with us in scholarly art criticism cannot be doubted. Perhaps you have seen in two recent numbers of *The Burlington Magazine* a review on Russian art historical studies, a quite impressive review. That the Russians like to learn from western scholarship and then develop their own ideas out of it, as in science, is characteristic of their efforts. As you know, the old museums in Berlin, still containing many outstanding collections, are in the Russian sector. The Russians have kept the German curators in these institutions as they did not have sufficiently trained curators for the positions. But they learn from the German scholars, as they did in science, and when they believe the German can be replaced by Russian students, the Germans are dismissed forever.

If we are not able to increase our scholarly staff in smaller museums, we should strive for a greater collaboration between the scholars at colleges and universities and the museums in their neighborhood. This is, at best, what we have been trying successfully to do in our North Carolina Museum. Not only are courses given by college professors like Dr. Sommer from the University of North Carolina, and other state-supported colleges in connection with the Museum's collection, but these professors contribute greatly in the preparation of our catalogues and quarterly *Bulletin*.

Thus, our museums should be not only educational institutions for children and for the adults of the community, but also institutions of learning whose influence is radiated over and beyond the nation through their scholarly works.

PROBLEMS IN SCULPTURE

Howard J. Whitlatch

As a vital expressive force in contemporary culture, sculpture today has apparently fallen short of its promise. The intimation of its revival as a major art early in the nineteen hundreds, after centuries of decorative virtuosity, seems to have aroused a premature hope.

The lead was provided by such men as Lipchitz, Zadkine, Lachaise, Zorach, Archipenko, Brancusi, to mention just a few. These are the men whose search and re-discovery of the power and strength of unencumbered sculptural form changed the whole direction of sculptural ideas in the present century. It seems a pity that they spoke only to fellow artists, while leaving the public and its leaders unimpressed. And today, viewing the sculpture seen in exhibitions, I have some doubt in my mind as to how well the younger sculptors have grasped the message of these pioneers in the early 20th century. Nevertheless, sculpture has made very little impact on the public mind.

The sculptor today certainly shares with his fellow man the overpowering anxiety of the search for "ideas" and meaning. He will also, I am sure, accept his responsibility in the attendant ineptitude and lack of direction—both in purpose and understanding, which affect our contemporary culture as a whole.

Perhaps, my comparative isolation in a small midwestern university setting has placed the direction of my remarks on a rather limited plane. These are not world-shaking philosophical ideas, but they are the present and ever recurring issues for my students and myself in the give and take atmosphere of the classroom studio.

Read at the College Art Association annual meeting in Cleveland, January, 1959. The author teaches sculpture at the University of Arkansas.



Howard J. Whitlatch, *Torso*, steel and walnut, 1958.

There may be others here who can share my views.

As a working sculptor in an institutional setting, my concern then, is more immediate. I will, therefore, direct my remarks toward the no less irritating problems of institutional lethargy and short-sightedness as they are found in the art departments on our educational campuses and in the exhibition galleries of our museums. These are simply the practical and economic problems, created for the most part by administrative indifference and habit.

First of all, however, I would like to chide the practicing sculptor about his commitment to the decorative jungle-gym which he has created and is not loathe to maintain.

Here my problem is concerned with the impressionable nature of the young stu-

dent when confronted with the wire and junk assemblages which comprise a large percentage of the current productive output.

Many sculptors, today, have become preoccupied with new and ever-varied intriguing materials, and enamored with the decorative, to the extent that their work often borders on craft. Fascination with the mere manipulation of materials has limited the sculptor to forms which are superficial and result in shallow esthetic tickles. While reducing the technical and economic problems, the easy to work materials have victimized the sculptor by encouraging an almost complete lack of discipline.

The choice of these easily manipulative materials is not completely negative, for they enable the instructor to provide his sculpture students with many more form experiences than was heretofore possible. And certainly the general student and the art major in painting and design benefit from even limited exposure to three-dimensional form.

Plaster, for example, can be direct-built, and relates very well to some of the techniques used in working with clay. The use of plaster blocks, approximating soft stone, enables the employment of stone working tools. The cost of permanent metal work can be greatly reduced when working with bronze or steel by using the direct building method as opposed to bronze casting. Serious drawbacks occur, however, in the use of any of these materials. Plaster, having no original form and lacking the permanence of stone, is not conducive to the development of a feeling for a natural material. On the other hand, metal poses difficulties by the resistant shape in which it originally comes; that is, rods, bars, sheets and junk. The difficulty experienced by the students in overcoming the impact of these original shapes (especially the ready-made junk) far too often results in an assemblage rather than in the construction of a fully controlled piece. The original form in which the metal was manufactured has a too overpowering hold. It allows for arrangement—either up or down or sideways—but only with great difficulty does it

lend itself to the spatial problems inherent in sculpture through the ages.

When linear elements are used, metal works very fast, usually too fast for the student to be fully aware of the phenomenon, or to have the opportunity to exercise his esthetic judgment. Fascination with the process and the inordinate speed with which it takes place, supplements evaluation and control.

Besides these actual physical difficulties, the sculpture instructor is faced with the additional problem of pure and simple neglect. Sculpture is still treated like a stepchild in our colleges and universities. When it is included in the curriculum, it is very often done reluctantly, and then only to make the schedule "look" complete. If it cannot be handled adequately in the college, then it is quite possible that it should not be handled at all, and students should be encouraged to get their sculptural training elsewhere.

Many sculpture instructors are confronted with the problem of bucking an overbalanced two-dimensional art curriculum which tends to emphasize (for economy's sake) a program requiring a minimum amount of costly equipment. Rarely is there compensation in terms of additional time to overcome the natural slowness which is characteristic of sculptural production. In fact, the sculpture program seldom has even as much as one-third the time of graphics and painting. And there is no way of compensating for the fact that sculpture, in any medium, is hard manual labor, and requires physically exhausting effort to achieve even the simplest results.

Education of the sculpture student suffers also because of the small amount of sculpture, other than student work, with which he is likely to come in contact, for our public parks, squares and buildings are remarkably clean of such intrusion. Contemporary architecture desires to be self-sufficient, and will not allow sculpture access to its clean efficiently engineered premises.

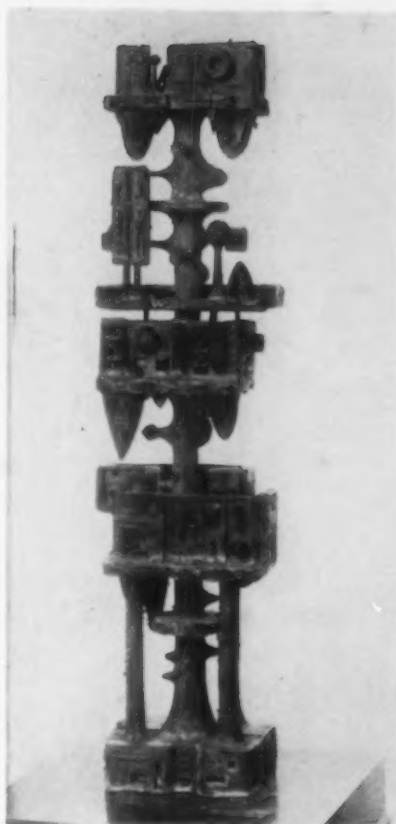
Even though an art department may have a private gallery and a good selection of shows through which the student can make

its acquaintance, the selection will usually be unbalanced in favor of the two-dimensional arts. The economic difficulty of transporting sculpture has introduced the remarkable expediency of substituting photographs for the actual pieces, thus further conditioning the student toward sculpture which tends to be seen more clearly and easily two-dimensionally.

Most sculpture tends to photograph flat and is therefore misrepresented to the viewer, while photographs of works which are predominantly two-sided bas reliefs in space tend to photograph well. If a student is limited to examination of sculpture through photographs, his concepts will be as limited as that of a painter's who views only black and white reproductions of paintings. It could be legitimately argued that through photographs he receives no sculptural awareness whatsoever, since the immediacy of the object and its encompassing space is hardly implied.

Museums, perhaps, could help in this respect by circulating exhibitions of sculpture in a size where shipping costs would not be prohibitive. I have in mind here facsimile reproductions of the small works from all past and present cultures, no larger than eight to twelve inches in height and only ten to fifteen in number. The works in these small exhibitions could be organized around some theme or left unorganized. What is important, I feel, is that there would be many such exhibitions representative of the world's output with which the students would be in actual physical contact during the entire year.

There is still another area that is especially difficult in the education of the student, and that is the grooming of the sculpture student for the reality of adult life. I am referring to the popularity contests and the "me-tooism" of museum exhibitions. Acceptance here, nevertheless, can mean a great deal in terms of professional success—jobs, commissions, and sales—especially sales to the greatest purchaser of art work, the museums themselves. I would like to refer you to an editorial in the November (1958) issue of *Art News*, dealing with this situation.



Julius Schmidt: *Iron Sculpture*, 1958. William Rockhill Nelson Gallery, Kansas City. Mr. Schmidt now teaches at the Rhode Island School of Design.

Wonderfully facetious proposals are offered to solve three of the major problems. I quote merely the first paragraph of the article, but hope you will read it in its entirety:

"When the goddess of discord became bored by a long stretch of peace on Olympus, she tossed down an apple labeled 'First Prize' and decades of war began.

"The lawns of the art world are so littered with shiny apples—of very varied gold-content—that it is no

wonder it is filled with a steady bickering about awards, juries, inclusions, exclusions, selections, rejections, nominations, refusals and so forth. Recently the bicker has grown to a low roar,—"

It is becoming increasingly apparent that many sculptors build specific pieces for exhibition purposes. We may deplore the commercial motive, but this is, unfortunately, the price paid for exhibiting and thus attaining professional recognition. At the present time, when a sculptor considers entering work in a show, he finds his immediate concern to be with the taste of the jury of selection. His decision to enter is almost entirely dependent upon the jury's position. He checks the names of the jurors to ascertain where they stand, and chooses or builds his entry accordingly. If he should have any doubt he can usually rely upon a choice of large size. Who, today, is unaware of the overpowering awe of size in jury selected exhibitions? It must be seen to be accepted. In the conveyor belt system of selection, the piece must be visually bold and eye-catching—something which can be encompassed quickly. In short, it must have the look of uniformity and sameness which so characterizes our exhibition halls today.

Consequently, this direction toward "museum sculpture" has a strangely limiting effect on the only other area where sculpture is likely to find a haven today—the home. Building sculpture to exhibition scale denies it a place in the intimacy of the home.

Aside from the indirect museum commissions, the sculptor is completely free and independent. Without a definite commission from society, he must commission himself. He, therefore, counsels in an ever-increasing isolation.

Thus the dilemma—the full circle—the merry-go-round atmosphere in which we find ourselves.

And the solution is not apparent—nor can it be apparent—for in its own special way, sculpture accompanies the history of our time and reflects its social and cultural dynamics. The tensions and contracts which



Dave Hostetler: *Seated Torso*, 1957, Wood. Mr. Hostetler teaches at Ohio University.

are presented in the idiom of sculpture are not of a purely artistic kind, but are, at the same time, the reflected images of concrete conditions of life—such as the different social and cultural ideas. Those artists at the turn of the century whose ideas had such a revolutionizing influence were, nevertheless, representatives of a different world from ours today. The student must be helped to see in all the spiritual creations of past and present the self-presentation of the individual lawfulness of feeling. During these times in which the individual, still depressed and confused, searches a way out of the labyrinth of circumstances, the need to clarify and order one's own position is especially important. The student must be shown that the function of the artist and his position in the social structure is not determined solely by himself, but rather by the anonymous social forces of the time.

Now I continue my own work and encourage my students to do the same, reserving always the right and considering it a duty to complain constantly about those forces over which I have no control.

LETTERS

New Tariff Law for Art

Sir:

On August 25, the Senate passed a bill to liberalize the tariff laws for art, with the revisions drafted by the Treasury Department and Miss Dorothy Dudley, Registrar of the Museum of Modern Art. The House of Representatives approved this bill on September 3 and it was sent to the White House. President Eisenhower signed the bill on September 14 and the fight for the modernization of the tariff laws for art was won!

To all the sponsors who enthusiastically helped form this National Committee, to all those persons who supported the cause by generously contributing time and money, to the many organizations and individuals who distributed 70,000 copies of our "Plea for Your Support" across the country, and to the numerous other friends who energetically backed the legislation through letters and telegrams to their Congressmen, the Committee extends its sincere thanks and vigorous congratulations.

We are, of course, deeply grateful to Senators Jacob K. Javits and Paul H. Douglas, who introduced the original legislation in the Senate, and to Frank Thompson, Jr. and other interested Representatives who supported the bill in the House.

As stated in *The New York Times* of September 5, "Let us hope that the action that has been taken results in the good that is expected from it."

R. STURGIS INGERSOLL, *Chairman
National Committee to Liberalize
the Tariff Laws for Art*

Appeal from Holland

Sir:

As honorary secretary of the Twente Chapter of the Netherlands-America Institute, a non-profit organization whose aim is to foster a better understanding of America in the Netherlands, I was very much interested to learn of the importance

of the COLLEGE ART JOURNAL as a national magazine and its concern with lecture tours. In order that our purpose may be realized, our organization organizes lectures on varied aspects of America, concerts, art exhibitions, films showings and occasionally a play.

Due to the lack of funds of the United States Information Service and the distance from America, our Institute has often had difficulty in presenting an excellent program to the Dutch public. Therefore any suggestions or plans you may propose would be very much appreciated. We would like very much to organize a lecture illustrated with slides on American architecture, or Contemporary American Art, or Americana or Folklore. Naturally our Institute cannot afford to pay for a lecturer's trip to the Netherlands, but perhaps you could advise us of the availability of Art professors on sabbatical leave in Europe who would be qualified and willing to lecture in the Netherlands. The Institute has its headquarters in Amsterdam, with Chapters in Limburg, the Hague and here in Hengelo. If lecturers whom you may advise would be available for this country, we would like to organize lectures not only here but in those cities which I have already mentioned. The U.S.I.S. might also be interested in organizing a lecture tour. Excellently presented lectures on different aspects of America can help alleviate many misconceptions and prejudices which unfortunately have been nurtured by many adverse forms of communication.

Notwithstanding the inconveniences involved on your part, our organizations will be most appreciative of any fruitful and helpful information you may happen to give. I thank you in advance for your kindness.

MRS. WILLEM B. K. BOOM
*Honorary Secretary
Netherlands-America Institute
Afdeling Twente
Hengelo (O.), Netherlands*

Fire Loss

Sir:

In the night of May 29, 1959, the main building of Olivet College went up in flames. Fortunately, no lives were lost; however, among other items, the library in my office became an almost total loss. Partly the property of the College, and partly my own, it contained books and reproductions that were regularly used in the study and teaching of foreign languages and the cultural background of the nations using these languages.

The library contained a large collection of art reproductions, which was also freely put at the disposal of our Art Department and its students. This collection of reproductions, the result of many years of patient and careful work, was badly depleted and damaged by the fire.

If any of your readers could spare accumulated material of this nature that could be used to rebuild the collection, such as back issues of art magazines or

loose reproductions and photographs, both Olivet College and I would be most appreciative.

MARTIN ZWART

Olivet College, Olivet, Michigan

Rex Whistler Catalogue

Sir:

I am making a complete catalogue of the paintings and drawings of my brother Rex Whistler, for his illustrated Memorial Volume, and also writing his Life. I should be most grateful for information of any work by him, giving, if possible, the date, title, size (vertical measurement first), how and where signed, and a brief description; also for letters from him and personal recollections of his visit to America in 1935 for the play *Victoria Regina*.

LAURENCE WHISTLER

*Little Place, Lyme Regis
Dorset, England*

OBITUARIES

Theodore Brenson 1893-1959

Theodore Brenson, professor of art emeritus of Douglass College in Rutgers, The State University, died September 21 at the Mac Dowell Colony, Peterborough, New Hampshire, of a heart attack.

Mr. Brenson was chairman of the Douglass Art Department from 1954 until his retirement last June. He previously was a member of the faculty of Manhattan College, Cummington (Mass.) School of the Arts, and the College of Wooster. Born in Riga, Latvia, in 1893, Mr. Brenson studied at the Art School of the City of Riga, the Imperial Academy of Beaux-Arts, St. Petersburg, Russia, the University of Moscow, the University of Riga, and in Rome and Paris.

One of 18 artists and the first American abstract artist named for the Prix de la Critique in Paris in 1957, he was awarded the Channing Hare Award of the Society of Four Arts in 1955. He also had been honored by the French Government with the Officier d'Academie.

Author of the proposal for the First In-

ternational UNESCO Conference of Artists, which was held in Venice in 1952, Mr. Brenson had served on several UNESCO committees, as chairman of visual arts for the Institute of International Education program of international art, on the executive board of the National Student Association, and has held membership and organizational posts in the Society of American Graphic Artists, Artists Equity Association, American Abstract Artists, Federation of Modern Painters and Sculptures, American Association of University Professors, and the College Art Association.

James McDonough 1905-1959

James Vernon McDonough, head of the Department of Art at Florida State University died on October 8. He had previously taught at Georgia State College for Women, Northwestern, and Carleton, and held the Ph.D. degree from Princeton. He had almost completed a book on William Jay, English Regency architect.

POETS ON ART

STILL LIFE VARIATIONS (Hommage à Georges Braque)

I

However sweet the viol and guitar,
or rich the human voice of clarinet,
still sweeter is the music of repose:
the score unopened, lest a false note mar
the perfect harmonies which only thought
serene in silent contemplation knows.

Then let the unplayed instruments lie where
clear-seeing tranquil eyes may meditate
upon still life (the uncut loaves of bread,
the empty jugs), at last perceiving there
the form of intellection's ultimate:
a chessboard on which games are never played.

II

Le Jour: The day has been preserved against the danger
inherent in excess of appetite: no hunger
will tear the bread and no capricious finger

will set the apples rolling from their plate. We cannot
call this interior exotic, yet a strange
spell enthalls us as we contemplate the very

commonplaceness of it all, as our eyes follow
the network of the wallpaper, the grain's furrow
in the wood. Such interplays of brown and yellow

might bore, but here their endless repetitions are
mute testimony to the maxim that it is
meet to let reality discover itself,

to make dispassionate arrangements on a wooden
table without explaining why the dull and leaden
pitcher emerges from the shadows bright and golden.

III

Here where the paring knife
shines in ultimate

precision of angles,
having pared away

the superfluities
like apple peelings,

it is not surprising
that the table legs

are Grecian, that the top
is polished marble,

that the kitchen itself
by one subtle stroke

becomes the Parthenon
of Sunday breakfasts,

ordering familiar
disarrays into

apotheoses of
the ordinary.

—JACK ANDERSON

(reprinted by permission from *Northwestern University Tri-Quarterly*)

GUERNICA

Too late learning what the narrow
Passage would conceal, why the marrow
Splits from the bone; and in the furor
Stoned by the crazed hooves of his steed, the matador
Struggles to comprehend his unique vision.
Gone all equilibrium; the bull has won and butchered
His destroyers. Limp as fowl on the picking table,
The babe is carried by his enfeebled
Mother beneath the huge scrotum. Through the rubble
Wights drag daft eyes, disjointed hands, one reaching
Not quite the absurdly small window that squints
Bright above the dark spectacle. One
Has survived. Muscling light among the revel
She realizes, foolishly that the affirming ovular
Flame is nothing more than illumination for the kill.

Old maestro, once you gave us apricots,
Wet plums to spill across the peasant's
Table, neatly knit hands to fill
A circus top with swinging,
While the blue boy stood by,
His ethereal chest hung with oceans;
Mirrors, womb-wild mirrors plump
With young girl's gazing;
Remodeled musicians who tootle, strum,
And thump, calling the sad clown
To shake his lips and flick his whip
Into the sky . . .

O maestro, are these but pigments, abstractions,
Cripples carved truly from your soil-rich mind?
Your Spanish blood flowed from these trophies
When the bull came down, came down on Guernica
Leaving it, cubistically, ripe circles and squares.

Yet the bull remains. Tail flickering, eyes cool,
Lips curled as if to speak.
Are these the eyes we dare not meet in dreams?

Wights drag daft eyes, disjointed hands, reaching . . .
These are the broken jaws of our lost kingdom.

—CLAYTON ESHLEMAN

MARIETTA STROZZI

This marble and I stare at each other, her breathing
seems to stir the air as much as mine. We gaze,
she with white eyeless eyes, irisless,
I not quite comprehending what I see.
For it is not sight that moves me;
it is the way the air rocks
in the space between her face and mine.

—ELIZABETH POLK BENSON

MAN AT A PICASSO EXHIBIT

An art institute is not where one expects
a lot of children, but the afternoon
he went to find Picasso in Chicago
children huddled near a portrait, scene,
abstraction, or in squares the nun with her
imaginary chalk had drawn for them.
Not wishing that the Sister see him stare,
he lowered eyes less virginal, and stale.
His body was a thing unbeautiful:
his boyhood loins were loveless in "unworthy
manhood" (what was there about that Byron
who could give a candle double flame,
then publicly make music of his skill?).
He thumbed his guidebook as he felt the knowing
smiles or heated whispers near the picture
of the naked boy leading a horse.

The children straightened when the nun explained
how an artist must arrange a body in
its simplest form—to catch the line of bone,
rounding of muscle on it, rhythm in
the arms and shoulder sweep, the hips, the legs—
"before a shirt and trousers can be fitted
on a masterpiece that God first made."

"Now, children, there's the boy again." She pointed
at a tumbler, gaudy in his diamond
patterned suit.

And children, bobbing, clean,
and fully clothed, went past the idle pages
of a guidebook and a naked man
they did not notice.

RAYMOND ROSELIEP

BOTTICELLI

This double edge of grace and fear, sharp-honed,
quick-turning, as if to switch at any twist,
cuts swift across the jelly of our eyes.
Fine lines of frightened liveness leap
like jump of cats to face of premonition
whose lemon mouths cry out a warning, a despair.

Emerald waters weave among strange colors of coral,
glistening blue, and wonder in robes of alizarin sings
a woodwind hymn in a sea of strings. Sinister faces
of sinners and saints gleam like agonized stars
pale in a vaulted ocean.

Death veils the flesh of the newly-born
and of those who promise eternal life.

—ELIZABETH POLK BENSON

COLLEGE MUSEUM NOTES

Ellen Johnson, Oberlin

Acquisitions

Height precedes width
Painting medium is oil unless otherwise noted

ANCIENT AND EASTERN

Etruscan, *Mirror*, engraved scene of Birth of Athena, ca. 300 B.C. Bronze, H. $5\frac{7}{8}$ " Diam. $5\frac{1}{4}$ " PRINCETON

Roman, *Sarcophagus Fragment*, with Bacchic procession, late IIc. A.D. Marble, H. $11\frac{13}{16}$ " W. $21\frac{1}{4}$ " PRINCETON

Chinese, *Lady Seated at a Table*, Hanging Scroll, Early Ch'ing, ca. 1700. Ink and pigment on silk, $61\frac{3}{4} \times 31\frac{1}{8}$ " STANFORD

Ordos, *Fighting Bear and Wild Boar*, Han period. Bronze plaque, H. $3\frac{7}{8}$ " MILLS
Ordos, *Kneeling Deer*, Han period. Bronze, H. 5" MILLS

MEDIEVAL

Aztec, *Burial Mask*, Bronze, H. $6\frac{1}{2}$ " MILLS

Coptic, Two *Relief Panels* with animal designs (beam covers?), Wood, Lengths $61\frac{13}{16}$ " and $61\frac{1}{2}$ " PRINCETON

Italian, *Antiphonal Page* with "The Three Marys at the Tomb," XIIIc. Vellum, H. $21\frac{1}{4}$ " W. $15\frac{3}{16}$ " PRINCETON

RENAISSANCE TO 1800

Painting and Drawing

Albani, Francesco, *Salmacis and Hermaphroditus*, 22×27 " STANFORD

Bisschop, Cornelisz, *Christ before Pilate*, $47\frac{3}{8} \times 38\frac{7}{8}$ " BOB JONES U

Carpi, Girolamo da, *Sketches of Classical Sculpture*, 1550-1553. Pen and brown ink, $10\frac{7}{8} \times 7\frac{3}{8}$ " COOPER UNION

Dominici, Francesco, *Death of Lucretia*, ca. 1540. H. 30 " BELOIT (Morse collection)

Flemish, *Stations of the Cross*, Triptych. Oak panel, H. 53 " BELOIT (Morse collection)



Fig. 1. Jacob Jordaens: *Presentation in the Temple*, Bob Jones University.

French (South), *Crucifixion*, late XVc. H. $31\frac{7}{8}$ " W. $27\frac{1}{8}$ " PRINCETON

Gainsborough, *Portrait of Prince of Orange*, $6' \times 4'6"$ STANFORD

Hogarth, *The Man Loaded with Mischief*. On wood panel, $52\frac{1}{2} \times 35\frac{3}{4}$ " STANFORD

Janssen van Ceulen, Cornelis, *Portrait of Lady Dorothy Godolphin*, U OF ILLINOIS

Jordaens, *Presentation in the Temple*, $45\frac{3}{8} \times 41\frac{3}{8}$ " BOB JONES U (Fig. 1)

Kessel, *Portrait of a Woman*, H. 46 " BELOIT (Morse collection)

Koninck, Philips de, *Portrait of a Cavalier*, U OF ILLINOIS

Rembrandt, *Study of Kneeling Woman for "Offering of Manoah,"* ca. 1640-41. Pen and brown ink, $3\frac{1}{4} \times 3\frac{3}{8}$ " SMITH

Reynolds, *Portrait of Elizabeth*, Lady Turner, $5' \times 4'$ STANFORD

Stomer, Mathias, *Lot and his Daughters Leaving Sodom*, $62\frac{1}{2} \times 50\frac{5}{8}$ " BOB JONES U

Sculpture and Decorative Arts

German, Siegburg, *Tankard with Relief of Last Judgment*, late XVIc. Stoneware, H.9 1/16" Diam.3 5/8" Length 4 3/4" COOPER UNION (Fig. 2)

German, Nuremberg, *Pokal* by Conrad Kerstner, ca. 1660. Parcel-gilt, repoussé silver, H.9 3/16" Diam.2 7/16" COOPER UNION

German or Swiss, *Reliquary*, ca. 1720. Wood, H.24" BELOIT (Morse collection)

NINETEENTH AND TWENTIETH CENTURIES

Painting and Drawing

Bellows, *Standing Female Nude*, 1924. Lithograph crayon, 12 1/2" X 8 1/4" COOPER UNION

Berman, Eugene, *Stage Design for "Amahl and the Night Visitors,"* 1952. Pen and ink with watercolor and tempera, 9 1/2" X 12 1/2" COOPER UNION

Chambers, Thomas, *Boston Harbor*, 22 X 30" PHILLIPS ACAD.

Diaz, Narcisse, *Landscape*, U OF ILLINOIS

Dove, Arthur, *Sunrise II*, 1913, Charcoal, 21 X 17 1/2" PHILLIPS ACAD.

Fisher, Alvan, *Covered Wagon in the Rockies*, 30 X 25" PHILLIPS ACAD.

Hofer, *Girl*, MILLS

Kahn, Wolf, *September Light*, 39 X 40" MICHIGAN STATE U

Kôno, Michinori, *A Commentary on a Living Standard*, 1953. 41 X 33" U OF OREGON

Morgan, Maud, *Triptych*, 1949. Central panel, 40 X 40"; end panels, 40 X 20" PHILLIPS ACAD.

Morgan, Patrick, *Double or Nothing*, 28 1/4 X 38" PHILLIPS ACAD.

O'Keeffe, *Abstraction*, 1916. Charcoal, 24 1/2 X 18 1/2" PHILLIPS ACAD.

Weber, Max, *Meditation*, 1911. Pen and ink, 10 1/2 X 6 1/2" PHILLIPS ACAD.

Sculpture

African, French Sudan, Bambara Tribe, *Mask*, XIXc. Wood, H.11 1/2" OBERLIN (gift of Bezalel Foundation) (Fig. 3)



Fig. 2. Stoneware tankard with relief of Last Judgment. Germany, late XVIc, Cooper Union Museum.

Bertoia, *The Pod*, 1956. Steel, bronze, and nickel silver, H.25 1/2" U OF MINNESOTA (John Rood Sculpture Collection)

Greco, Emilio, *Dancer #29*, Bronze, H.13 1/4" MICHIGAN STATE U

Marini, *Head of a Young Girl*, Terracotta, H.10" MICHIGAN STATE U

Moore, *Draped Seated Woman*, 1959.

Bronze, H.72 1/2" D.56" W.85 3/4" YALE

Rodin, *The Age of Bronze*, Bronze,

H.45 1/4" PRINCETON

Rood, *Scroll, II*, 1958. Copper and welded bronze, H.22 1/2" U OF MINNESOTA (John Rood Sculpture Collection)

Rosso, Medardo, *"Bimbo Ebreo," Jewish Boy*, 1893. Wax over plaster core, H.8 3/4" U OF NEBRASKA (F. M. Hall Collection)



Fig. 3. African Mask. 19th Century, French Sudan. Wood, Allen Memorial Art Museum, Oberlin.

Exhibitions

ALBION *Selections from the Permanent Collection* Sep. 25-Oct. 7
Historical Survey of Michigan Architecture Photographs courtesy of Detroit Institute of Arts Oct. 13-Nov. 1
Paintings by Marion Aldrich Nov. 4-22
Old Master Prints from the permanent collection Dec. 2-16
Fine Prints from Michigan Collections: U of Mich., Detroit Inst. of Arts, Hackley Art Gall., Grand Rapids Art Gall. and Albion Coll. Jan. 7-24, 1960

AMHERST *Portraits of the Amherst Family* (in connection with the bicentennial of the town of Amherst) Oct.

ARIZONA STATE U *Collection of American Art* Paintings, sculpture and prints from Colonial period to present. Exhibited in Matthews Library Cat. of Coll. pub. ca. 1950, 108 pp. \$3.00 Supplement, 1955-56 \$.50

CHATHAM *A Salute to William Pitt* In celebration of the Pittsburgh Bicentennial, 1958-59 Careful cat. 20 pp. 5 ills.

COOPER UNION *Plane Geometry and Fancy Figures: An Exhibition of Paper-Folding* Summer, 1959, Cat. \$.50

Five Centuries of Drawing; One hundred drawings from the permanent collection Oct. 23-Nov. 14 Will circulate
Photographs of Lower East Side, New York City Dec. 18-Jan. 16, 1960

Second Annual Exhibition of Artist-Craftsman of New York Feb. 1960

CORNELL *Sculpture by Jack Squier* Sep. 26-Nov. 1

HARVARD, FOGG *Muslim Calligraphy* Largely recent acquisitions, including pieces bought from the Cooke collection
Drawings by 20th Century Masters Through Oct. 28

Contemporary Art Lent and Given by G. David Thompson in Memory of His Son, G. David Thompson, Jr. Indefinitely

Selections from the Collection of Stefa and Leon Brillouin, notably works by Modigliani Nov. 4-Dec. 12 ILL. CAT.

INDIANA *The Growing Art Collection*, Oct. 1-25; *Buckminster Fuller*, photographs and models, Nov. 1-26; *New Imagery in American Painting*, Dec. 1-21.

STATE U OF IOWA *Paintings from Permanent Collection* Sept.-Oct.

U OF KANSAS *An Austrian Immigrant Sees the West in 1856* Drawings by Anton Hölzelhuber of Vienna Lent by Mr. and Mrs. Oscar Salzer, Los Angeles Oct.-Nov.

U OF MICHIGAN *Recent Acquisitions* Sept. 20-Oct. 15

New Loans from Cranbrook, Detroit and Toledo Museums Sept. 20-Oct. 15

Expedition to Mt. Sinai Organized by U of M and Princeton Nov. 14-Dec. 22

MICHIGAN STATE U *Drawings by Fifty Modern Masters* from U of Michigan Sept. 15-Oct. 15

Contemporary Japanese Printmakers and Masterpieces of Contemporary Japanese Calligraphy Oct. 10-30

Purchase Show—Paintings and Sculpture Nov. 1-30 Will be cat.

Architecture: Yamasaki and Dow Jan. 25-Feb. 12, 1960

Paintings from the Cranbrook Academy Permanent Collection Jan. 26-Feb. 10

Oriental Art, the Ladejinsky Netsuki Collection Date not yet determined

MILWAUKEE-DOWNER *Jewelry by Contemporary American Craftsmen* Sept. 13-Oct. 25

U OF MINNESOTA *The Graphic Art of Dürer and Schongauer* Forty prints from the Lessing J. Rosenwald collection Sept. 28-Nov. 5

Emil Nolde Etchings Lent by Allen Frumkin Gall Oct. 1-22

Recent Paintings by Estaban Vicente Lent by Leo Castelli Gall. Oct. 30-Dec. 14

Contemporary Greek Painting Nov. 9-Dec. 21

Paul Klee Drawings, watercolors, lithographs and oils from the Galka E. Scheyer Collection, Pasadena Art Museum, (Will be shown first at Boston Museum of Fine Arts) Jan. 4-Feb. 8

U OF MINNESOTA, DULUTH BRANCH *Contemporary American Ceramics* Summer, 1959

U OF NOTRE DAME *The Great Century: France 1800-1900* Nov. 8-30 Cat.

OVERLIN *Great Master Drawings of Seven Centuries* (From the Columbia U Benefit show at Knoedler Gall, Oct. 13-Nov. 7) Nov. 15-Dec. 15

U OF NEBRASKA *Contemporary Hand Weaving III* National competition

sponsored by Lincoln Weavers Guild and U of Nebraska. Oct. 11-Nov. 8 Will circulate Cat.

Photographs from the Coke Collection Oct. 18-Nov. 15

Jewelry by Alma Eikerman Nov. 22-Dec. 20

Contemporary Relief Prints Invitational Jan. 2-Jan. 31, 1960

U OF OKLAHOMA *First Annual Southwest American Painting Exhibition* Sponsored by U of Oklahoma, Oklahoma Art Center, and Oklahoma State Fair Commission Sept. 26-Oct. 31

U OF OREGON *Masterpieces of Contemporary Japanese Calligraphy* Oct. 27-Nov. 15

Sculptures by Tom Hardy and Textiles by Jane Richardson Nov. 3-22

New Acquisitions Dec. 1-Jan. 3, 1960

New York Theatres—Today and Yesterday Loaned by Museum of City of New York Feb. 2-21, 1960

U OF PENNSYLVANIA *Paintings from the Gimbel Pennsylvania Art Collection* Presented to U of Pa. Sept. 15-Oct. 18

Seven Metals of Africa Nov. 12-Jan. 31, 1960

PHILLIPS ACAD. Addison Gallery of American Art, *Art from the Rooftops. Advertising Art in the 19th and 20th Centuries* Oct. 4-Nov. 20

Greetings from the Artist. Christmas Cards Received from Artists, produced by their Own Hands Dec. 5-27

RUTGERS, DOUGLASS COLLEGE *Primitive Art—Africa and South Pacific* Oct. 26-Nov. 21

SMITH *Paintings from the Smith Alumnae Collections* Oct. 14-Nov. 18 Cat.

STANFORD U *Museum Accessions—The Last Five Years* Fall 1959

U OF WASHINGTON *Artists of Puget Sound* Aug. 2-Sept. 22 Cat. 8 pp. Free

Northwest Print Makers Dec. Cat.

Catalogs of Collections and Bulletins

U OF MINNESOTA *The John Rood Sculpture Collection*, 1959 16 pp. 8 ills.

U OF PENNSYLVANIA *Expedition*, the Bulletin of the U Museum, I, 4, Summer,

1959 Contains "The Art of Benin" by Margaret Plass, "Tikal 1959" by William R. Coe, "The Head" (Menander or Vergil) by Temple Fay, M.D., "Ancient and Primitive Art in Philadelphia Collections" by David Crowner and other lively articles. 40 pp. 59 ill. \$1.00

Museum Courses

The increasing number of college museums is in large measure responsible for the growth of museum courses offered as part of regular college programs in art history. From a study which was made in connection with the Museum Course Session at the 1959 CAA annual meeting, it is evident that most college museum courses are offered not for the sake of providing practical experience *per se*, but because the museum course brings the student into direct, sustained, and intimate contact with the work of art itself, thus helping him to develop a sensitivity to quality and an awareness of the condition of the art objects in his study and care. Moreover, investigation of original objects can give the student ease in handling certain research tools with which he might not have become familiar in the usual undergraduate art history courses, thus strengthening his command of art history while developing connoisseurship.

The following colleges incorporate in their regular offerings courses in museum work, either in their own institutions or in affiliation with near-by-museums. Information regarding any museum courses not listed here would be welcome.

BELOIT One course One term

COLUMBIA Two courses One term each
Affiliated with the Metropolitan Museum of Art Also several courses taught by Museum staff members for University credit

U OF DELAWARE Five courses Total 12 hours credit Affiliated with the Henry Francis du Pont Winterthur Museum Courses open only to Fellows in the Winterthur Program in Early American Culture, a two-year course of study

leading to the degree of Master of Arts
HARVARD Two courses Total three terms
Part of an integrated two-year program (leading to Master of Arts degree) to train students for careers in museum work

JOHNS HOPKINS One course One term
Affiliated with the Walters Art Gallery and the Baltimore Museum of Art A seminar taught by a Museum staff member

U OF KANSAS CITY Two courses One term each
Primarily study of the Nelson Gallery collections and exhibitions

U OF MICHIGAN One course Two terms
Plus year's internship for selected graduate of course at the Toledo Museum of Art

U OF MINNESOTA A two-year program leading to the degree of Master of Arts in preparation for museum work Regular art history and studio courses plus half-time internship in Minneapolis museums

U OF MISSOURI A two-year program leading to the degree of Master of Arts combining Art History and/or Archaeology with Museum Work, the first year at the U of Missouri and the second in training at the Nelson Gallery

NEW YORK U INSTITUTE OF FINE ARTS
A two-and-a-half-year program, affiliated with the Metropolitan Museum of Art, leading to the Master of Arts degree and Certificate in Museum Training During first two years, two courses, one term each, taught by the Institute faculty and the Metropolitan staff; final term, full-time internship at the Metropolitan
A four-year course of study for Conservation Specialists will begin in 1960 under a grant from the Rockefeller Foundation.

OBERLIN One course One term

U OF PENNSYLVANIA One course One term
Affiliated with the Philadelphia Museum of Art

PRINCETON One course One term

TEXAS WOMAN'S U Two courses One term each
Plus summer apprenticeship at the Fort Worth Art Center

GEORGE WASHINGTON U One course One term
Study of collections and exhibitions in the Washington galleries

YALE Two courses One term each

Besides the museum courses offered by college art departments, several training programs are provided by other museums; among them are:

BROOKLYN MUSEUM Fifteen months Experience in curatorial, administrative, and educational phases of museum work, plus planning and installing an exhibition Possibility of further grant for travel on special projects

INSTITUTE OF CONTEMPORARY ART, Boston Eight weeks Summer Apprenticeship

NATIONAL GALLERY OF ART, Washington Three-year program, including foreign study, for curatorial training

NATIONAL GALLERY OF CANADA, Ottawa One year Instruction through practical experience and seminars conducted by specialists in various phases of museum activities

WORCESTER ART MUSEUM One to three years Internship Curatorial, administrative, educational, and other phases of museum experience

College Museum Personnel

James R. Johnson is leaving the Art Department of Western Reserve University to become Associate Curator of Education at the Cleveland Museum of Art. In connection with his new position, he will continue to teach occasional classes at the University.

Carol Sorensen has been appointed Assistant to the Curator at the Allyn Museum, Oberlin.

Eugene A. Bavinger resigned from the Directorship of the Museum of Art at the University of Oklahoma to resume teaching duties in the School of Art. Sam Olinetzky was appointed Director effective September 1, 1959.

Mrs. Glenda I. Pearson has been appointed Cataloguer and Mrs. Eleanor Anderson Secretary at the Art Museum of the University of Oregon.

At the Smith College Museum, Miss June-Marie Fink, Assistant to the Director resigned June, 1959. Miss Virginia Cla-

rice Kane has been appointed the new Assistant.

At Princeton, Patrick Kelleher, formerly curator at the William Rockhill Nelson Gallery of Kansas City has been named director of Princeton's Art Museum.

George J. Lee formerly at the Brooklyn Museum has been appointed curator of Oriental art at the Yale University Art Gallery.

Other changes in the Museum world: Richard Davis has resigned from the directorship of the Minneapolis Institute of Art. Sam Hunter is acting director. John Maxon, formerly at the Museum of The Rhode Island School of Design, is the new director of the Art Institute of Chicago. Katherine Kuh, formerly curator of painting and sculpture at Chicago has resigned to become art critic of the *Saturday Review*. David Carter, formerly curator of painting at the John Herron Art Museum, Indianapolis has been named director of the Museum of The Rhode Island School of Design, Providence, replacing Maxon. The new director at Houston has not yet been announced.

Kenneth Donahue, Director of The John and Mable Ringling Museum of Art, has announced the appointment of Creighton Gilbert as Curator. Gilbert, who received his Ph.D. degree from New York University, Institute of Fine Arts, has previously been professor of history of art at several universities, most recently Indiana. During the summer, while on leave from the Sarasota Museum, he taught at U. C. Berkeley.

Addenda

Columbia's Department of Art and Archaeology held a loan exhibition, *Great Master Drawings of Seven Centuries*, at Knoedler's during October for the benefit of the Art Scholarship Fund.

This exhibition has received much favorable comment in the press, has been well-attended and promises to earn a large sum for scholarships. An excellent illustrated catalog is available at \$1.50.

MCAC

The annual meeting of the Midwestern College Art Conference was held at the University of Wisconsin on Thursday, Friday and Saturday, October 8, 9, and 10, under the combined auspices of the departments of Art and Art Education and of Art History. Planning and program were handled by James Watrous, Vice President, Alfred Sessler, Secretary, and Donald Anderson, Treasurer, with the guidance of Robert Iglehart, Michigan University, President (who was unable, because of illness, to attend). The section meetings were held in the Wisconsin Center, a pleasant modern building on the shore of Lake Mendota. (In spite of overgrown population, traffic and parking difficulties, Wisconsin has perhaps the handsomest site of any big ten campus—hilly, wooded with tall trees, a veritable museum of architecture in its stately, though sometimes stuffy buildings, and magnificent views of the lake, which sparkled in the crisp autumn air, although last winter with three feet of ice and the sweep of northerly gales it was like Siberia.)

Section topics were "Crafts in College Art Teaching" (Chairman: Sister M. Tomasita, Studio San Damiano, Cardinal Stritch College); "The Ph.D. for Studio Teachers" (Chairman: Allen Weller, Illinois); "Papers in the History of Art" (Chairman: Dimitri Tselos, Minnesota); "Art in Architecture" (Chairman James Watrous, Wisconsin); "Prints and Print-makers" (Chairman: Alfred Sessler, Wisconsin); "Problems of the Arts, in Small Colleges," (Chairman: Vernon Bobbitt, Albion); "The Teaching of Sculpture" (Chairman: Thomas McClure, Michigan); "Papers by Graduate Students in the History of Art" (Chairman: Wallace Tomasi, Iowa). Each of these topics was presented by from three to four panel speakers under the direction of a moderator and in most sections with considerable discussion from the audience. There was also a program of films on art (arranged by Jackson Tiffany, Wisconsin) Guest speakers were Edward D'Arms of the Ford Foundation who spoke on their program in the arts and Peter Selz of the

Museum of Modern Art who talked on "The New Concept of Man in Recent Painting and Sculpture." The banquet by contrast with previous custom was informal and guests were entertained by a five-piece combo. A letter of greetings from the College Art Association was read and Henry Hope spoke briefly on the American Art Show in Moscow.

At the business meeting it was announced that 230 delegates had registered—a record. The treasurer received funds of about \$540 as net balance after last year's meeting. These will be applied toward the cost of the present meeting. It was estimated that memberships would bring in about the same amount for next year if dues remained the same (Institutional \$5, individual \$1), but the local committee pointed out that these funds are insufficient to finance an attractive program, and in the past the host institution has had to contribute supplements ranging from \$200 to \$1000. In an effort to reduce this burden it was voted to amend the by-laws to the effect that institutional memberships would be raised to \$10 for large institutions (enrollment of 1000 or more students was suggested as a possible yardstick), that the dues remain \$5 for small institutions, and that individual membership be increased to \$2). The meeting also passed a resolution favoring the M.F.A. as a terminal degree for studio teachers and opposing the requirement that such teachers must have a Ph.D. or other doctoral degree in order to be eligible for tenure or promotion. This resolution is to be drafted in a letter for circulation to college presidents and deans. It was also agreed to submit it to the College Art Association for possible adoption and to request that it be published in *CAJ*.

Next year's meeting is to be held at Michigan State. Following the custom of the Conference, James Watrous of Wisconsin was elected President, and Howard Church of the next host institution, Vice President. Owen Brainard and Charles Meyer, both of Michigan State were named Secretary and Treasurer. Program Committee: Paul Arnold, Oberlin; Franz Schulze, Lake Forest; Dimitri Tselos, Committee: P. Arnold, Oberlin; F. Schulze, Lake Forest; D. Tselos, Minnesota.

**SPECIAL EXHIBITION
AT SMITH COLLEGE**



Giorgio di Chirico: *The Seer*, 1915. Lent by Mr. and Mrs. James Thrall Soby (Melissa Jane Wadley, Smith class of '32) to the special exhibition held at Smith College this Fall. Considered by most critics as one of the most important early works of di Chirico.

To celebrate the recent induction of President Mendenhall at Smith College the Art Museum arranged a loan exhibition of 44 oil paintings from the collections of Smith alumnae which was held from mid-October to mid-November. From Robert Park's introduction to the catalogue:

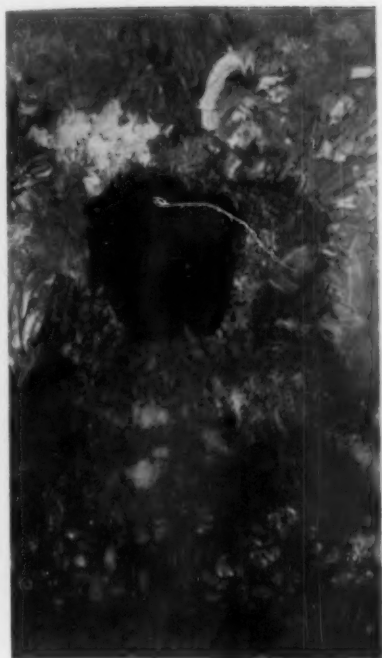
"Similar exhibitions of works of art from alumnae collections have been held here twice before, the first organized by Edgar Schenck in 1948, the second by Henry-Russell Hitchcock in 1950. Now in planning another a systematic attempt has begun to be made to form a census of all works of art owned by alumnae. Thus far we have managed to get into indirect touch with as many as two-thirds of the thirty thousand former students of the college though into direct touch with just one percent of the whole number. We have come to know of the existence of over two thousand works of art of one kind or another that are owned by some three hundred alumnae. . . . Most remarkably, five of the pictures promised as loans were also—voluntarily—promised by their owners as eventual gifts to the college. . . . It was decided very early that it would be made up exclusively of paintings in oil; all the artists represented would be established masters of the past and present; only one work by



(above) Master of the Goodhart Madonna: *Madonna and Child*, ca. 1330-40 (central panel of small portable altar), lent by Mr. and Mrs. Thomas C. Adler (Emily Louise Frank, Smith Class of '32).

(below) Georgia O'Keeffe, *Abiquiu Country*, New Mexico, 1944, lent by Mr. and Mrs. Morris Tyler (H. Eugenie Crosby, Smith Class of '25).

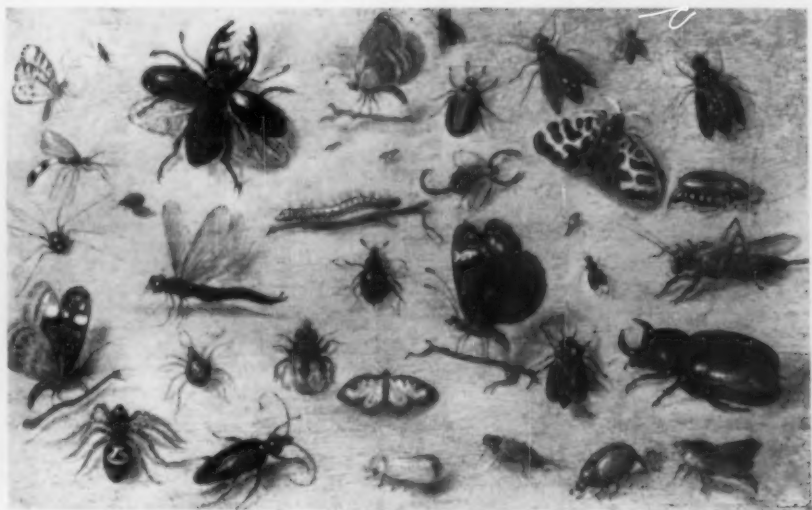




each painter would be shown; examples by artists and schools that are rarely seen in our galleries and works likely to be the most useful for the study of the history and practice of art at the college would be preferred; and we would ask to borrow only a single picture from any one collection. . . .

(left) Odilon Redon, *Butterflies*, after 1899 (was in Armory show, never reproduced) lent by I. Ethelyn McKinney, Smith Class of '95.

(below) Jan Van Kessel I, *A Painted Lady and Other Insects*, XVII C, lent by Mrs. Henry T. Curtiss (Mina Stern Kirstein, Smith Class of '18).





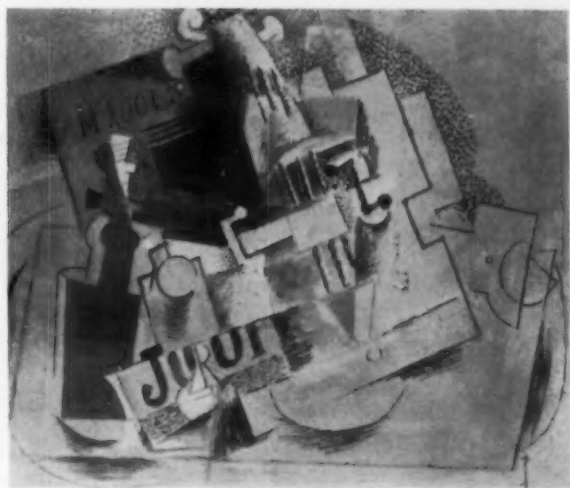
Rubens, *Hercules and the Nemean Lion*, about 1620. (Above) Lent by Mr. and Mrs. Charles L. Kuhn (Hetty Lang Shuman, Smith Class of '26). Cambridge, Massachusetts.



Kokoschka, *Interior, Cologne Cathedral*, 1956. (Left) Lent by Mr. and Mrs. Bruce B. Dayton (Gwendolen Brandt, Smith Class of '42). Wayzata, Minnesota.



Kirchner, *View of Dresden*, 1926. Lent by Mr. and Mrs. John Cowles (Elizabeth Morley Bates, Smith Class of '22). Minneapolis, Minnesota.



Picasso, *Music*, 1913-14. Lent by Mrs. James W. Fesler (Caroline Marmon, Smith Class of '00) Indianapolis, Indiana.



(above) Winslow Homer, *Below Zero*, lent by Mr. and Mrs. George Roberts (Grace L. Middleton, Smith Class of '14).



(right) Jackson Pollock, *The Three Kings*, 1945 (never exhibited or reproduced), lent by Mrs. Graydon Walker (Emily Watson, Smith Class of '34).

The 44 painters in the exhibition:

Beckmann
Bellotto
Chambers
Constable
Copley
Corot
de Kooning
Derain
Di Chirico
Dunoyer de Segonzac
Ernst, Max
Hicks
Hogarth
Homer
Hopper

Kirchner
Knaths
Kokoschka
Laurencin
Lepine
Master of the
Goodhart Madonna
Millet
Miro
Nicholson
Northcote
O'Keeffe
Peale
Pissarro
Pollock

Renoir
Redon
Rohlf's
Rouault
Ryder
Rubens
Signac
Soutine
Turner
Utrillo
van der Naer
van Doesburg
van Kessel
Vlaminck

COLLEGE ART NEWS

Personnel

Richard H. Morton, co-ordinator of the commercial art curriculum at Southern Illinois University, resigned in June to become assistant dean of the Columbus Art School, and affiliate of the Columbus Art Museum.

James W. Hueter has been appointed instructor in sculpture at Pomona College for the current academic year. Hueter received his B.A. from Pomona, and holds a master of fine arts degree from Claremont Graduate School.

James S. Ackerman, visiting lecturer at Harvard, 1958-59, on leave from the University of California at Berkeley, will join the Harvard faculty permanently in July 1960. However, he will spend the year 1960-61 on leave doing research as a Fellow of the Council for the Humanities at Princeton. Professor Ackerman has returned to the University of California for 1959-60. Jules Prown, a candidate for the Ph.D. in Fine Arts at Harvard, has been appointed assistant to the director of the Fogg Museum for this academic year. Mr. Prown, a graduate of Lafayette College, received his A.M. at Harvard.

Dericksen M. Brinkerhoff, chairman of the division of liberal arts and head of the department of history at Rhode Island School of Design has been named Senior Fellow in Classical Studies at the American Academy in Rome, 1959-60. Professor Brinkerhoff will do research on Hellenistic statues of Aphrodite, covering the transition from Hellenistic to Roman sculpture. In addition to the Prix de Rome, Professor Brinkerhoff was awarded a Research Fellowship by the Belgian American Foundation for the past summer.

Jules Heller has been promoted to professor and head of the department of fine arts at the University of Southern California. He has been on the faculty 13 years as a practicing printmaker. Heller succeeds Donald B. Goodall, department head for ten years, who has returned to the University of Texas as fine arts department chairman and head of a new art gallery under construction there.

Alden Megrew, Chairman of the Department of Fine Arts at the University of Colorado, is on leave during the fall term and traveling in Europe. Lynne Wolf is acting chairman during his absence. Robert Hawkins and Howard Rodek share the direction of the University's art museum.

William Fay, formerly at Marietta, has been appointed head of the Fine Arts Department at West Virginia Wesleyan. He replaced Fred Messersmith who has become chairman of the art department at Stetson College, Deland, Florida.

At UCLA Mary Holmes is back on the staff after an absence of several years. Other new appointments are Carlo Pedretti, a young Leonardo scholar from Italy, and in art education, David Manzella, formerly of Columbia and Southern Illinois University.

The University of Louisville announces the following changes in personnel: Robert Doherty, recently director of development at Rhode Island School of Design, has been appointed Associate Professor of Fine Arts. He has been put in charge of the foundation course. Mary Spencer Nay, formerly instructor at the Art Center Association School and, from 1944 to 1949 its director, joined the staff as Assistant Professor of Fine Arts. Dario Covi received grants from the Warburg Institute in London, where he worked during the summer, and from the American Philosophical Society for a study of Verrochio. The leave of absence of Daniel Boles, instructor of sculpture, was renewed for another year. Boles, who received a second Fulbright, will continue to study at the State Academy of Fine Arts in Nuremberg under Hans Wimmer. John Pragnell, visiting instructor of sculpture, will replace Boles for this academic year. Justus Bier has returned from Los Angeles where he was visiting professor at the University of Southern California during the summer. Ulfert Wilke is on leave of absence on a Guggenheim Fellowship in Brunswick, Germany. During the summer he taught at the Claremont (California) Summer School.

From the South, news of a number of new appointments including the following department heads. Roberta Alford has left Indiana University to accept appointment as chairman of the Art Department, Tulane University. George Rickey, retiring chairman, remains on the faculty as professor of art. The University of Alabama has announced the appointment of Theodore Klitzke (Ph.D., Chicago), from Alfred University, New York, as head of its department. Richard Freeman, formerly chairman at Alabama, is head of the department at Kentucky. John C. Benz (Ed.D., Columbia) is now chairman at East Tennessee.

R. H. Brunell has been named president of the Kansas City Art Institute and School of Design. Brunell was previously director of the Atlanta Art Institute, and is a graduate of both Pratt Institute and the Rhode Island School of Design. He had been dean of the K. C. Institute for the past year.

Frank P. Graham, formerly on the faculty at Kansas State College, has been appointed chief of the division of education at the Philadelphia Museum of Art. He replaces John Canaday, who has become art news editor of the *New York Times*.

José de Creeft is teaching sculpture at the Art Students League this fall in the absence of William Zorach. Zorach will have a major retrospective at the Whitney Museum during October and November.

Minna Citron, printmaker and painter, will give a series of lectures this winter at the Art Students League.

Douglas MacAgy has resigned from Wildenstein and Company to become Director of the new Dallas Museum for Contemporary Arts. The Department of Research for Museums will be continued at Wildenstein and is available to CAA membership.

At Southern Illinois the new chairman of the art department is Warren Brandt, formerly chairman at the University of Mississippi. Nicholas Vergetti has joined the staff as teacher of ceramics and ceramic sculpture. Herman Cherry is visiting pro-

fessor of painting during the fall semester and in the spring he will be succeeded by John Grillo. In the design department, Buckminster Fuller is visiting professor for the year. Brandt says he is determined to make the art department at Southern Illinois one of the best in the country.

Reginald Neal, formerly at Southern Illinois as professor of printmaking has become chairman of the art department at Douglass College, Rutgers. His predecessor, Theodore Brenson, who retired last June, succumbed to a heart attack at the end of the summer (see Obituary Notice).

At the State University of Iowa, the new chairman, Frank Seiberling, has not announced any extensive changes but has plans for strengthening his staff as enrollments increase. Hal Lotterman is replacing Eugene Ludins this semester, while the latter is on leave and painting in Woodstock.

At the University of Minnesota, Harvard Arnason, chairman, has returned from ten months leave of absence. He taught during the spring semester at the University of Hawaii and later travelled under the auspices of the State Department in Korea, Japan, Iran, Afghanistan and Israel. In Afghanistan he set up a model exhibition.

At the University of Illinois Samuel Adler is visiting professor of painting for the year. An exhibition of his work was held during October.

At Michigan State, Boris Margo is artist-in-residence for the fall term. An exhibition of his work will be held at the Kresge Art Center.

At Chatham College, Pittsburgh, Charles Le Clair, chairman of the art department, has been named Buhl Professor for the academic year.

At the School of the Art Institute, Chicago, Norman B. Boothby, formerly at Parsons School of Design, has been named the new dean. He replaces Hubert Ropp, who has retired.

At the University of Wisconsin, Milwaukee division, Harold Altman, who teaches painting, has received the recognition of having four of his drawings in the Paris Biennale this fall. He is represented in several important museums and private collections in this country and will have a

one-man show this winter at his New York dealer's, The Contemporaries Gallery.

At the University of Arkansas, George Bogdanovitch, who did his graduate work at Oberlin, has been appointed to the history of art staff.

Sterling A. Callisen formerly dean of the Education Department at the Metropolitan Museum has been named president of the Parsons School of Design in New York.

Jane Costello of New York University is giving a fine arts program this season on WCB's educational series.

In recent months the world of art has lost several renowned figures: Bernard Berenson, George Grosz, Sir Jacob Epstein, Germaine Richier, Paul Rosenberg.

General

Within five years, the waters of the Nile will begin to back up behind the Aswan Dam, flooding a great part of the New Kingdom antiquities in Egypt including the Temple of Abu Simbel. The whole of Nubia will be submerged, from the cataracts of Aswan into the Sudan. The Egyptian Government is working through UNESCO in an attempt to interest foreign missions in archeological explorations of the area before the sites are inundated. Egypt herself does not have the necessary funds available to explore the area thoroughly. As an incentive to draw foreign groups, the Egyptian government will institute some system of rewards presumably much larger than those of recent years. UNESCO will coordinate foreign bidding through the *Save Nubian Antiquities Project* (SNAP).

New material on the background of the New York Armory Show of 1913, has recently been found. It includes the diary of Elmer Livingston McRae (1875-1955), a New York painter, and records which he kept of the Association of American Painters and Sculptors. This group was formed in 1911 to sell the idea of American painting to the public, and the Armory Show was organized for this purpose. These records, found in an old barn, are now in possession of the Greenwich Historical Society.

An account of the findings of the 1958 joint excavations at Sardis is to be read in *The Annual Report*, Fogg Art Museum, 1957-58, pp. 14-18. It was written by Professor George Hanfmann, field director from Harvard. Major aims of the expedition were the "excavation and recording of important Hellenistic, Roman, and Byzantine buildings still visible above ground . . . and prospecting for the location of the Lydian city of the time of Croesus and his predecessors." Professor Hanfmann has been keeping his backers and friends informed of this summer's dig in a series of reports which will be published later.

The B.F.A. and M.F.A. degrees have been inaugurated at the Michigan State University this year.

The John Herron Art School, Indianapolis, thanks to the Roger Gould Wolcott bequest will begin offering in June of 1960 a series of awards for post-graduate study, totaling \$6,000.

A new international award in design to include an annual award of not less than \$10,000 annually has been announced jointly by the Institute of International Education and the International Council of Societies of Industrial Design, to be known as the Kaufmann International Design Award. It has been established by the initiative of Edgar Kaufmann, Jr. The award will be granted for consistent records of achievement rather than for individual designs or products. Those eligible will include not only creative designers, but design educators, historians, philosophers and critics.

The Spanish Institute is sponsoring a lecture tour from February 1st to June 15, 1960 of Dr. Jose M. Pita-Andrade of the University of Madrid and Curator of the collections of the House of Alba. For bookings write to the Institute at 22 East 60th Street, New York.

In the pile of booklets accumulated on our desk during the summer: *Perspecta* 5, very handsome periodical of Yale School of Art and Architecture with several interesting articles; *Catalogue of 20th Century Design: U.S.A.*, the exhibition prepared by William Friedman at the Albright Art Gallery and co-sponsored by

eight museums who will show it this year. (Currently it is at Saint Louis.) Beautifully printed and an important document. Also *Jewels of the Carrara Academy, Bergamo*, brief text by Fernanda Wittgens, and twenty large color plates, plus six black and white illustrations in text, published by the Ente Provinciale per il Turismo. It should attract more tourists to this fine collection, well known to art historians.

SAH Tour of Dublin

We quote the following from the September *Newsletter* of the Society of Architectural Historians:

The Dublin Tour with SAH Director Richard H. Howland as chairman and Dan Hopping co-leader and 68 members was a rousing hit. The Irish Committee of Mr. and Mrs. Desmond Guinness and Percy LeClerc made it so. They were assisted by many members of the Irish Georgian Society founded 1957, Trinity College, the City of Dublin, the Irish Tourist Board, with special thanks to Chairman Mr. O'Reagan and dozens of owners and custodians of buildings. A quarto volume would be necessary to do justice to the Dublin Tour which began with a scholarly lecture by Maurice Craig, author of *Dublin 1660-1860*, Crescent Press 1952; Italian Opera Bouffe; a midnight supper at the Royal Hibernian with architectural displays of homard and breast of chicken quickly demolished. It ended with a trip to the superbly appointed Palladianate villa of Russborough in Co. Wicklow, with the grande finale a reception for SAH and the Irish Georgian Society given by Ambassador and Mrs. Scott McLeod at the American Embassy in Phoenix Park with musicians in 18th C. costume. In the six days between, we visited Lucan, Carton, a Batty Langley Barn, Castletown, Powerscourt, Charleville, were guided through the treasures of Malahide by Lord Talbot with his ironic whimsicality, the Marino Casino and the Conolly Folly. We viewed Dublin's 18th C. architecture on foot, from buses and horse-drawn vehicles including jaunting carts and side-cars. We listened to lectures by R. Wyse Jackson, Dean of Cashel and

the Encyclopaedic, national figure, Eoin O'Mahoney. We were informed of Irish customs by the monologist, John Molloy and yet the schedule was so well arranged that we had time for horse races, Sibyl Connolly's and research at the National Library. We had receptions at the Provost's House, Trinity and Charlemount House, an al fresco luncheon at Leixlip Castle and a formal one at the Guinness Brewery. We admired the plaster work everywhere and especially at 10 Dominick Street. We saw Kilmainham Hospital and St. Doulagh's Church with its stone roof. We saw the exhibit of photographs of 18th C. Irish Country Houses by Mr. Donar and the superb photographic survey of Irish ecclesiastical architecture prepared by Dennis O'D. Hanna.

New Buildings

During the past year a number of new art buildings have been occupied. Many of these have been mentioned in previous issues. The *Newsletter* 1959, from the Southeastern College Art Conference mentions an impressive number, nineteen, as newly completed, under construction, or planned for early construction in that area. Among these is the William Hayes Ackland Memorial Art Center at the University of North Carolina, containing extensive and fully equipped studios, lecture rooms, an art library and art galleries. At Mississippi College, a new building, fully air-conditioned, provides complete facilities for the department, including an art gallery. A \$500,000 building for the Memphis Academy is the first unit of the projected Memphis Art Center (See illustration). Two new units are planned for the art department of Woman's College of the U. of N. C. One under construction houses galleries, faculty studios and offices, and teaching areas, both lecture and studio. A new building at the U. of Georgia will accommodate all the varied activities of the department of art. Tulane University has completely renovated its fifty room building, including lighting and air-conditioning. The University of Louisville has opened a Fine Arts studio building.

In the North, the new million and a



Kresge Art Center, Michigan State University

half dollar Kresge Art Center (see illustration) was dedicated May 9th at Michigan State University in the presence of Mr. Sebastian S. Kresge and his son. Professor Lane Faison gave a lecture on "The College Art Museum" to honor the occasion. A special exhibition was held to celebrate the occasion, showing 83 items from art collections of American colleges (catalogue available).

Columbia University's plans for a \$6,000,000 arts center as a "graduate school of modern arts," to be built on the east side of Amsterdam Avenue between 115th and 116th Streets, New York City, as announced recently by Davidson Taylor, Director of the project, are awaiting sufficient funds. Thus far about \$1,500,000 has been raised.

Plans for the new art building at UCLA (they are already outgrowing the present new building, completed some six years ago) are now being drawn up by the architect. The first unit to be built will not be as large as needed and the department will have to remain in the present Dickson Art Center for a few years. This new unit is financed at \$4,110,000 and for 80,000

square feet. The present building has 40,000 square feet and this amount will later be added to the new building at which time the present building will be given to some other department.

CAA Annual Meeting

The annual meeting of the College Art Association of America will be held in New York City on January 28, 29, and 30, 1960, with headquarters at the Sheraton-Atlantic Hotel at 34th Street and Broadway. (This was formerly the McAlpin Hotel but the new management has given it extensive renovations.) Sessions have been announced for the following: *Primitive Art*, Chm. Robert Goldwater; *Ancient Art*, Chm. Phyllis Lehmann; *Medieval Art*, Chm. Carl Sheppard; *Renaissance Art and Antiquity*, Chm. Phyllis Bober; *Modern Art*, Chm. Jean Boggs; *Prints and Drawings*, Chm. Karl Weinhardt; *American Art*, Chm. Joseph Kwiatt; *Art History and the Artist*, Chm. James J. Sweeney; *The "Return to Subject Matter,"* Chm. Hale Woodruff; *Architecture-Sculpture-Painting Relationships*, Chm. Henry Kamphoefner.



New Building of the Memphis Academy of Arts.

American Federation of Arts

The American Federation of Arts, after fifty years of serving the art world, finds its services in greater demand than ever before. Particularly interesting to readers of the *COLLEGE ART JOURNAL* is the fact that its traveling art exhibitions are now shown in more colleges and universities than art museums. These exhibitions are offered at fees considerably below the actual cost of providing them, and for this reason are sought after by institutions with limited budgets.

The program of retrospective exhibitions which the Federation is conducting under a grant from the Ford Foundation, was launched on October 1st with openings of the Andrew Dasburg exhibition at Santa Fe, New Mexico, and the Everett Spruce exhibition at San Antonio, Texas. Following at intervals throughout the season will be exhibitions by Milton Avery, Lee Gatch, Abraham Rattner, Walter Quirt, William Pachner, Carl Morris, Karl Schrag, Hugo Robus and José de Creeft. Next year, a similar series of approximately twelve retrospective will again be offered. The rental fees for these shows are \$50 for a three-week period. A handsomely designed definitive catalog accompanies each exhibition. It illustrates every

work in the show, includes two color-plates, and sells for .50. Some open dates are still available.

The Federation is presently working on ways of developing more art exchanges between the U. S. and Latin American countries. It is also planning an exchange of print exhibitions with the U.S.S.R.

Most urgent on the Federation's program is its campaign for a new headquarters building in New York. If this succeeds, the Federation can better serve as a New York headquarters for museum and college and university personnel who are there on business and would find its facilities useful to them. Expressions of interest in this particular project would be most welcome.

The speeches delivered at the Fiftieth Anniversary Convention, devoted to the theme of "Art in an Age of Science," are now being edited for publication in book form.

A fall supplement to the catalog of Extension Services will be published during October, and may be obtained by writing to the Federation at 1083 Fifth Avenue, New York 28, N.Y. AFA's 9th edition of *Who's Who in Art* is now ready. Price \$22.50. From R. R. Bowker, 62 West 45th Street, New York, N.Y.

BOOK REVIEWS

John Pope-Hennessy

Italian Renaissance Sculpture

New York: Garden City Books, London: Phaidon Press, 1958. 363 pp., 165 text ill., 144 pl. \$20.00.

The significance of this large and handsome volume is measured by the fact that its most recent predecessor was published no less than thirty-five years ago. It is the first attempt, since Paul Schubring's *Italienische Plastik des Quattrocento* of 1924, by an author of recognized authority to survey and interpret the subject as a whole in the light of present-day scholarly knowledge. Unlike Schubring, however, Mr. Pope-Hennessy has not produced a *Handbuch* intended mainly for the professional reader; the splendid full-page plates which form the core of the book have been chosen with such care that their visual appeal is bound to attract a wide non-specialized public, and the introductory text of 117 pages is clearly addressed to the same general audience. The ninety pages of "Notes on the Sculptors and on the Plates," on the other hand, as well as the text illustrations, are meant to satisfy the needs of students and scholars using the volume as a textbook or for reference.

This division, the pattern of most Phaidon books, has proved eminently well suited to monographs on individual artists; for a subject as broad as Mr. Pope-Hennessy's, it is in some ways less than ideal. Thus the text illustrations, scattered through the Introduction (and, oddly enough, not paginated), are difficult to correlate with the plates. Nor is there a clear-cut rationale governing the difference between plates and text illustrations. The latter, although equally well printed, inevitably suggest supplementary material because of their smaller size (often four or five to a page) but the author must have

found it difficult to observe this distinction in practice, since a good many of the works shown in the text illustrations are of the same rank as those reproduced in the plates. Among readers not fully conversant with the subject, this could well create misleading impressions. The inadequate index is a further handicap here: it includes sculptors' names only—no works, locations, or persons other than sculptors—so that there is no convenient way to find out where, or how prominently, a given monument is referred to in the text. We must hope that this shortcoming will be repaired in future printings. (Another and less important desideratum would be a list of photographic sources.)

The high quality of the visual aspects of the book is equally evident in the Notes, which constitute the major part of the text even though they occupy a somewhat smaller number of pages than the Introduction. Each of the thirty-nine entries opens with a short biography of the artist and a critical survey of the essential literature, followed by separate commentaries on the works illustrated in the plates. The brevity of these Notes belies the immense amount of scholarly labor that has gone into them. Almost without exception, they are small masterpieces of lucidity and analytical acumen; the author's vast learning and incisive judgment stand out on every page. While some of Mr. Pope-Hennessy's views on problems of date or attribution are bound to be challenged, such divergence of opinion in matters of detail cannot lessen our gratitude for his achievement as a whole. In fact, our only complaint concerning the Notes is that the author has attempted too much within the space at his disposal: there are so many new—and at times startling—ideas, set forth with admirable assurance but with little or no supporting argument, that even the expert reader will often find himself hard put to reconstruct the train of reasoning behind them. Needless to say, a scholar of Mr. Pope-Hennessy's rank could not be expected to offer a mere digest of received doctrine in a book of this kind. Still, one wishes that he had been more selective in presenting his own answers to

disputed problems and that he had dealt with them in a more leisurely fashion, instead of telegraphing his scholarly punches without actually delivering them. (They will, we may hope, be delivered in separate articles later on.) Unhappily, not all new insights, however striking, are as self-evident as all that.

Elliptic statements of the same sort also occur throughout the Introduction. Thus the author calls the St. John in the Frari Donatello's "earliest wooden statue;" does he want us to infer from this that he rejects the Crucifix in S. Croce, or must we assume that his definition of the term "statue" excludes crucifixes? How precisely are we to construe remarks such as this? Or, to take another example, we read that Luca della Robbia's Cantoria, "if not actually designed by Brunelleschi, owes its form to Brunelleschi's influence," since his "was the guiding hand in the Duomo when the Cantoria was commissioned [in 1431]." What does Mr. Pope-Hennessy imply here about the Prato Pulpit, which resembles Luca's Cantoria in many respects and which was commissioned three years earlier? Elsewhere in the Introduction, he credits the design of the latter work entirely to Donatello (was Michelozzo's share a purely technical one?); yet Donatello's Cantoria, ordered in 1433, offers the most striking contrast to both the Prato Pulpit and Luca's Cantoria, even though Brunelleschi's was still "the guiding hand in the Duomo" at that time. But the Introduction raises other, and far more consequential, questions in the reader's mind. Its purpose, as indicated by the sub-headings, is to deal with the origin and evolution of Italian Renaissance sculpture and to sketch out the role of the leading masters within this general framework. There are many excellent remarks concerning individual artists or monuments, although a number of passages simply repeat the Notes. The author's historical perspective, on the other hand, leaves a great deal to be desired. Apart from a passing reference to the new image of Florence as the heir of Athens and Rome coined by humanists such as Leonardo Bruni, he hardly men-

tions the motivating forces of the Renaissance in general and of Renaissance art in particular, nor do we find more than a few scattered remarks about the relationship of sculpture to painting and architecture. The resulting picture is oddly one-sided and discontinuous: the concept of "rebirth" [of classical antiquity], we are told, is in many respects inappropriate to Renaissance philosophy and literature, while the course of Renaissance sculpture was guided from first to last "by the pole star of the antique." And Roman art is cited throughout as the source of inspiration of every major achievement of Quattrocento sculpture (e.g., Donatello's St. Mark reflects "the syntax of Roman art" and in his St. George relief "for the first time since antiquity, linear perspective creeps back into Western art"). Is this not mistaking a single symptom for the disease itself? To term Renaissance sculpture a "rebirth of antiquity" pure and simple might be compared to calling Henri Rousseau "an emulator of Bouguereau;" in both instances, the main problem is how to explain the gap between conscious intention and actual performance. Little wonder, then, that Mr. Pope-Hennessy's thesis proves difficult to apply in detail. Renaissance sculpture was born, he claims, in Brunelleschi's Sacrifice of Isaac (1401). His analysis, however, stresses the realism and drama of the piece, (in contrast to the corresponding relief by Ghiberti) rather than its indebtedness to the antique. The latter element he mentions only as present in two details—the body of Isaac and the Spinario-pose of one of the attendants—but fails to explain in what way these are different from Trecento transcriptions of classical motifs, which he declares "incompatible with the Renaissance view of Roman art." He cites Ghiberti's *Commentaries* as proof of his own belief that "the change effected by Cimabue and Giotto in painting had occurred in sculpture only in [Ghiberti's] day, that about 1400 contact was resumed with the severed tradition of Rome," yet he regards Ghiberti himself as essentially a Gothic master, excluding him from the area covered in the present book. (The same fate is shared by

Nanni di Banco and Jacopo della Quercia; all three appear in Mr. Pope-Hennessy's *Italian Gothic Sculpture*, the first volume of the series, issued in 1955.) If Ghiberti was as retardataire an artist as we are asked to believe, it seems strange that so much weight should be given to his "art historical" opinions. Equally peculiar is the author's concept of the duration of the Renaissance in sculpture: with two unimportant exceptions (Pietro Torrigiano and Bambaia), it does not include any sculptors born after 1460. Thus Renaissance sculpture as here defined covers an area somewhat narrower than what is customarily termed the Early Renaissance. It is a single continuous development from Brunelleschi and Donatello to Tullio Lombardo; Mr. Pope-Hennessy disdains the distinction Early and High Renaissance in this book, although he does acknowledge it, rather surprisingly, in painting. What happens after the Lombardi is not made very clear—the final volume of the series, which will be devoted to the sixteenth and seventeenth centuries, was originally announced as "Italian Mannerist and Baroque Sculpture" but has now been re-titled "Italian High Renaissance and Baroque Sculpture." Perhaps the change betokens the author's intention to differentiate more precisely among all these terms, so that his approach to the history of style will match the many other merits of the series.

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Walter Friedlaender

Mannerism and Anti-Mannerism in Italian Painting

New York: Columbia University Press, 1957.
xiv + 89 pp., 46 ill. \$5.00.

The present volume, currently in its second printing, is a tribute presented by devoted friends and students who studied under the author's inspiring tutelage when he was a member of the faculty of the

Institute of Fine Arts at New York University. In commemoration of the eightieth birthday of a man (now in his eighty-sixth year) whose sensitive insight has made an almost incalculable contribution to the understanding of the visual arts, the modestly-scaled volume is dedicated.

The two essays included, relatively miniscule in actual size in contrast to the scale in which publications in the field of art history and criticism are apt to be presented and, conversely, monumental in scope in regard to the content within its covers, appeared in learned journals some thirty years ago. The first, *The Anticlasical Style* (pp. 3-43), was published in *Repertorium für Kunstwissenschaft*, Vol. XLVII, 1925, and the second, *The Anti-Mannerist Style* (pp. 47-83), in *Vorträge der Bibliothek Warburg*, XIII, 1929. Issues of these journals are now extremely difficult of access in the United States, except under extremely favorable circumstances, virtually unavailable to art historians as well as to insatiably curious non-professionals.

The text of the present publication is an English translation, the collaborative effort of Jane Costello, now on the faculty of the Institute of Fine Arts at New York University, Creighton Gilbert, now associated with the Ringling Museum at Sarasota, Florida, Robert Goldwater of the faculty of Hunter College, Frederick Hart of the faculty of Washington University in St. Louis, Dora Jane Janson, and Mahonri S. Young. Readers may be advised that the translation is not a mere transliteration of the original German text, but, rather, a transcription of the significant content contained within the original statement expressed in German. Readers will also be conscious of the depth of gratitude expressed by each translator of his own admission of indebtedness to his learned teacher.

In the first essay Friedlaender elucidates the mutation of the High Renaissance style in Italy after 1520 from a positive point of view. Instead of considering the divergences in formal structure and expressive mood manifest in Italian art in the mid-

sixteenth century as merely degeneration, he reviews the work critically in order to establish its vitally expressive nature as fundamentally different from the static equilibrium inherent in the "classic" art of Leonardo, Raphael, Fra Bartolommeo and Andrea del Sarto. "It is instead a style which, as part of a movement purely spiritual in origin, from the start turned specifically against a certain superficiality that exuded from an all too balanced and beautiful classic art . . ." (p. 19).

The basic problem is one which lies in the differentiation between an "idealized and normative objectivization" (p. 5) and a "subjective, purely optical, impression," an "imaginative idea unsupported by imitation of nature." Consistent development throughout the fifteenth and early sixteenth centuries had been toward the realization of an idealized, canonical monumentalization of nature through a code of standardization reflecting the principles of classical antiquity. The ideal of the anti-classical Mannerist art of the sixteenth century rests upon "an imaginative idea unsupported by imitation of nature" (p. 6).

The new, subjective "unnatural" creation of Mannerism is determined not upon criteria operative within historically more recent subjectivism in art but rather upon those from which comes a creation which represents a conscious rejection of the normative in favor of an inner reworking which reproduces an essentially non-private transformation of visual reality. The recreation is not in terms of "as one does not see it," but rather "as one would have it seen," organized in response to demands aesthetically harmonious and rhythmical.

In regard to the problem of space, the spatially unambiguous constructed space of the Renaissance in which equally unambiguous fixed figures move and act, a space "purified of everything accidental" (p. 8), is transformed by the Mannerist artist so that the figures themselves either create the space, establishing tension between the flat picture surface and the representation of depth in space, or act within a situation in which the setting serves as an incongruous accompaniment to them. By whatever means plastic effects are achieved, the char-

acter of the spatial effects is irrational and illogical.

Friedlaender points out specifically these features in Michelangelo's *Last Judgment*, "the principal work of the anti-classic Mannerist artistic attitude, surpassing all else in spiritual depth and formal construction": a space without reality, lack of a unified viewpoint which prevents any illusionistic effect, the completely unhaptic pushing together and merging of the figures within the sections (pp. 17 ff.). He reviews the work of those painters upon whom, in his opinion, rests essentially the new anti-classic style: Pontormo, Rosso Fiorentino and Parmigianino. Of the forty-six illustrations, thirteen reproduce paintings by these Mannerist artists which are discussed at length.

With the exception of Raphael's *Conversion of St. Paul* and Michelangelo's fresco of the same subject in the Paoline Chapel, the remainder of the illustrations refers to the work of those painters who represent reaction to reaction evident toward the end of the sixteenth century. In the course of the second phase of Mannerist abstraction the vitality inherent within the work of its originators became transformed into a manner. The reform which ensued was directed toward the shallowness both formal and spiritual which marked the progressive degeneration into "the playful and allegorical." The most important personalities who shared common traits—"the desire for simplicity and objectivity instead of complexity, for truth to nature . . . instead of to the 'imaginative,' and for solid and dedicated work instead of painting by rote with only a glib and facile 'effect' in mind" (p. 51) included the Carracci in Bologna, Cigoli in Florence, Caravaggio in Rome, and Cerano in Milan. To the new conception of art and to the position of these painters toward religion and the transcendental, Friedlaender devotes his study of the development of a style described as anti-Mannerist.

An outstanding feature in the new development in painting about 1590 was the absence of theorizing. The gradual increase in academic activity, that is, emphasis on

the teachability and learnability of art, encouraged training in direct reference to visual reality. What may be considered as a conservative reaction, a review of the foundation of Renaissance painting as a cure for the degeneration of Mannerism, thus operated positively. Fused with forces which grew ever more assertive during the period of the Counter Reformation, the stylistic result became differentiated from mere slavish adherence to a former ideal. Upon the basis of new demands, expressed predominantly through the re-assertion of ecclesiastical authority and, likewise, equally satisfactory expressively to enunciate authoritarianism more broadly, the successive style, the Baroque, came into being.

The cogency of Friedlaender's remarks is no less penetratingly pertinent now than at the time of the original publication thirty years ago. With the utmost brevity, he assesses the many aspects of painting in Italy during the sixteenth century. There is no pretense to convey the impression that the study is definitive; indeed, suggestions for further analysis, both stylistic and iconographic, appear, particularly in the second section. Even the footnotes accompanying the second essay are provocative, containing a sense of urgency borne of awareness that much remains to be done.

The relatively small photographs will no doubt serve only as reminders of the actual paintings, already well known through direct observation of the original. It is unthinkable that sole reference to reproductions in black-and-white be considered adequate in understanding the nature of the Mannerist palette and the impact of it on the spectator.

This pocket-size book represents one of the most significant contributions in art criticism in many years. No pretender to official status, either professional or non-professional, can afford to disregard Friedlaender's review of sixteenth century painting in Italy.

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The Praeger Picture Encyclopedia of Art

New York: Frederick A. Praeger, 1958. 584 pp., 621 ill. (202 in color). \$17.50.

This sumptuously illustrated volume is designed to provide "a comprehensive survey of painting, sculpture, architecture and crafts, their methods, styles and technical terms, from the earliest times to the present day." It was published simultaneously in Germany, England and the United States, having been prepared for the Georg Westermann Verlag of Brunswick by three German scholars, translated in London by a team under the supervision of Thames and Hudson, and issued in this country through Praeger.

It is a large (quarto), weighty and colorful book packed with data and illustrations that are of unusual quality. It is divided into eight sections, or chapters, each consisting of a text followed by an alphabetical glossary bearing on its subject. The first section, and the longest, is a general introduction that deals with the nature of the arts and their terminology. There then follow in order sections on Antiquity, Medieval, Renaissance and Mannerism, Baroque and Rococo, the nineteenth century, and the twentieth century. The concluding section is a text and glossary on non-European arts: Islam, India, the Far East, pre-Columbian and Primitive peoples. There is a sixteen-page general index at the back that incorporates the names and dates of some artists who are not discussed elsewhere in the book. The disposition of the parts by pages is roughly one-third color plates, one-third text and a generous third, glossaries. About 400 illustrations are scattered through the text and glossaries.

Other than the fact that nine-tenths of this encyclopedia is spent describing and illustrating the arts of a minority of the earth's peoples, the weighting of the parts seems reasonable. It might be argued that the glossaries, which trail each chapter like expanded footnotes, should instead be arranged in one alphabetical listing. The reader is sometimes instructed to consult a term that is in the glossary of another chapter and can only be tracked down

through the general index at the rear. And a number of items in the glossaries (viz., Pontormo, Mackintosh) are not listed in the index.

The continuous text, with its numerous half-tone illustrations, comes to about 170 pages of what is a brief, cursory survey of art history—from caves to cantilevers. It is perforce elementary rather than encyclopedic, with brief characterizations of styles and an enumeration of examples. Unfortunately the general statements are sometimes obscure or cryptic and there are numerous arbitrary remarks about artistic value. For instance, in an introductory statement about the nature of sculpture, we read, "A blind man would not recognize as an 'eye' the jagged socket in a head by Rodin—merely proving that Rodin's work belongs to a peripheral region of sculpture" (p. 14). And from the point of view of detail, some chapters, notably the thirty-six pages on Antiquity, are a rather tedious enumeration of historical data and archaeological examples that seems to be out of character with the popular intent of the volume. Best texts are the chapter on Renaissance and Mannerism, which is brief, succinct and eminently readable, and all the portions that deal with Graphic media. Amongst the weakest passages are those on nineteenth-century architecture and sculpture and on twentieth century architecture.

A number of weird generalizations and countless small errors have crept in through the fact that the translators were apparently unacquainted with art history and its phraseology. In the Introduction there are many such, and they make some of the aesthetic principles that are presented there quite incomprehensible. For instance, the German edition defines the term *malerisch*, which is used frequently in later chapters. But in the English edition *malerisch* is translated as "true painting" in such a way that this definition of a type of painting becomes a categorical statement that that is the only proper way to paint (p. 29). Or on p. 174 our translator has inserted into a serious, straightforward description of the iconography of catacomb painting, the following cheerful

invention, "[The subjects], delicately applied, create a happy world below ground, made even more sunny by the light from many small lamps." This cannot be found in the original. Strings of modifiers and other Germanisms tire the reader in many sections, and little mistakes crop up as in Fig. 99 (Illustration of Doric Order) where "Abakus (Deckplatte)" is translated "abacus (roofing slab)".

The major impact of the volume is, of course, through its pictures. The black-and-whites are clear, pertinent and copious in number; the color plates are almost all full-page in size and vivid. Readers may be disturbed to find that in no illustration does the caption tell where the object is to be found, unless it is obviously *in situ*. There is an inventory of color plates at the rear of the book that remedies this, but it lists the plates by their page numbers, which do not appear on the plate pages. Also, more than sixty of the black-and-whites are placed toward the corner of the page or bled off the page in such a way as to eliminate their page numbers and to make it even more difficult for the reader to find his way about this reference book.

In a publication that is so generous with illustrations and plans it is disconcerting to find only two maps to guide the reader through the web of historical data, geographical names, and wandering of peoples. One is an inadequate sketch of the ancient Mediterranean lands (fig. 95), and the other is an overly schematic map of the pre-Columbian peoples (fig. 338). As examples of misleading captions, we cite fig. 21, which should read A.D. instead of B.C.; the omission of one of the two Parthenon architects from fig. 102; the fact that the Book of Kells is probably not "pre-Carolingian" (plate page 180); and that Churriguera not only did not decorate the Cartuja of Granada (fig. 239), but probably did not originate the style that bears his name (p. 324).

The glossaries involve such a vast accumulation of material on so many subjects that they are inevitably uneven in spots. The emphasis is understandably heavy on German material. A number of American items were added for the English

edition; but the Spanish seems remarkably weak and inaccurate for what was originally a German publication. Many minor architectural works are listed in the glossaries and are described at great length with little explanation of their significance. Although the glossaries are called "comprehensive" there are numerous omissions—for instance, Coptic, Merovingian, iconostasis, Orozco, Beccafumi, Arcimboldo, Matta, Girodet, Rublev, Sitte, Gaudí, Pieta of Avignon, etc.

This is an attractive book, representing a tremendous organizational effort on the part of its publishers and contributors. It is precisely what its original German title asserts, "Das Grosse Buch der Kunst," but it is not in its English edition a definitive reference work.

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Gustav René Hocke

Die Welt als Labyrinth: Manier und Manie in der europäischen Kunst, Rowohlt's Deutsche Enzyklopädie, vol. 50-51.

Hamburg: Rowohlt, 1957. 252 pp., 254 ill. DM/3.

Written in the animated and slightly elliptic style of a man fond of shorthand notations and possessing a truly encyclopedic knowledge of the stylistic and iconographic peculiarities of the period intervening between the Renaissance and the age of Neo-Classicism, this book (which abounds with literary allusions) deals with a phase of European art history which in recent decades has attracted a great deal of critical attention. From Max Dvořák and Walter Friedlaender to Wylie Sypher (whose *Four Stages of Renaissance Style* appeared in 1955), numerous authors have devoted studies to the post-Michelangelesque *maniera*. The popular interest in Mannerism was aroused by exhibitions such as the one held at Amsterdam in 1955 and the Indianapolis show whose excellent catalogue, prepared by Friedlaender, is not in-

cluded in Hocke's bibliography. However, *Die Welt als Labyrinth* is not another historical inquiry into the sources of pictorial Mannerism. It is a fascinating, though occasionally polemical, essay in *Peinture Comparée*, it being the author's aim to establish an analogy between the manner of Pontormo, Parmigianino and Arcimboldi and that aspect of 20th century art which was presented in the Museum of Modern Art's 1947 exhibition entitled "Fantastic Art, Dada, Surrealism." Once created, this analogy could go to prove the existence of two *Ur-Ausdruckszwänge* (basic urges underlying artistic expression) responsible for the alternating rhythm of artistic development through the centuries. The term *Ausdruckszwang* itself, borrowed from the writings of the German Expressionistic poet Gottfried Benn, seems to be derived from Riegl-Worringer's *Kunstwollen* (artistic volition), a term Hocke deliberately avoids in order not to become involved in a discussion of Expressionism and its relation to the *maniera*.

Like Hans Sedlmayr, who blamed the loss of the center (namely that of divine grace) for the fragmentation of our modern culture, Hocke is "überzeugt von der göttlichen Logosstruktur des Kosmos und von der Wahrheit seiner menschlichen Metaphorik." In a lengthy passage that has much in common with the section "Manierismus und Todesnähe" in chapter ten of Sedlmayr's provocative book, he argues that "die manieristische Urgebärde welthistorisch immer die Funktion hat, eine jeweils folgende klassische Urgebärde auszulösen, welche ihrerseits stets die unmittelbare Beziehung zum schöpferischen Logos hat." Hocke, too, treats Mannerism as a symptom without, however, letting his subjectivity get the better of him.

Applying the terminology proposed by his teacher Ernst Robert Curtius (in his book *European Literature and the Latin Middle Ages*) and transferring it to the realm of the plastic arts, Hocke postulates the existence of a manneristic as opposed to a classical *Ausdruckszwang*. Like Curtius, he dispenses altogether with the term Baroque and thus gains the liberty of treat-

ing the period from 1520 to 1670 as one historical unit. The new dichotomy classical/manneristic also replaces the dichotomy classical/romantic, the age of the Baroque as well as that of Romanticism being included in the comprehensive term manneristic.

Since Hocke is mainly interested in a comparison between the ancients and the moderns, he strongly emphasizes the importance of illustrations, the phenomenological approach being only occasionally modified in the direction of its psychological or epistemological counterparts. The illustrations themselves are very much to the point. They have been selected with an eye toward the lesser known specimens, and their effectiveness is but slightly hampered by the disproportionateness in the size of the various reproductions. The manneristic era is represented by 146, the modern era by 108 items. There are sixteen works by Dali, the arch-mannerist of the 20th century, thirteen by the Italian surrealist Fabrizio Clerici, eleven by Leonardo da Vinci, nine by Max Ernst, and six each by Parmigianino, Arcimboldi, Athanasius Kircher, Picasso and Desiderio Monsù, a somewhat mysterious 17th century surrealist presently in great demand in Italy.

Authors whose books are meant as illustrations of a thesis, and whose empirical methods are clearly subordinated to their dogmatic aims, often fall victim to the fallacy of oversimplification. While constantly striving to curb this tendency, Hocke reverts to such clichés as the designation of Shakespeare as a Mannerist and of Hamlet as the prototype of manneristic ambivalence in action (a commonplace adduced also by Wylie Sypher). The attentive reader of *Die Welt als Labyrinth* will come across many faulty or at least highly ambiguous analogies, even though their number may be small in relation to the apt comparisons. Hocke's analogomania (*Analogie-Wahn*) finds expression in his attempt to relate the experiments of the early Quattrocento perspectivists to the irrationalistic treatment of space encountered in the works of many Mannerists. It shows in the ineptness of the comparison between manneristic anamor-

phoses and the endeavors of the *De Styl* group. It triumphs in the all but vacuous correlation of astronomical ellipses and hyperbolas with the corresponding rhetorical devices.

In spite of the formidable erudition speaking through every page of Hocke's book one comes away with the impression of having previously encountered many of his arguments in a slightly different form although presented in a much less brilliant manner. The redeeming originality of his thinking colors such key sections as the chapter dealing with the labyrinth (especially the passages concerned with the *Holy Wood* of Bomarzo), the elaborate discussion of abstract symbolism with the stunning conclusion: "Der Fragmentarismus in Kunst und Dichtung unserer Zeit erscheint vielfach, besonders in unserer modernen gegenstandslosen Kunst, als eine Art von Spiegelung von Fragmenten aus der . . . manieristischen Zeit," and the skillfully organized chapter on the manneristic proto-Cubists with the telling examples from the work of the Tuscan engraver Bracelli.

On the whole, then, Hocke's book is an extremely valuable and profuse contribution to the *geistesgeschichtliche* literature preferred by the Germans and considered with apprehension by their Anglo-Saxon compeers. Its illustrations constitute a horn of plenty filled to overflowing, whereas its text claims at least the merit of being one of the finest repositories of manneristic lore to be found in any language.

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S. K. Lothrop, W. F. Foshag, Joy Mahler
Robert Woods Bliss Collection: Pre-Columbian Art

London: Phaidon Press, 1957. 286 pp., 270 ill. (167 in color), 3 maps. \$20.00.

This book is in the tradition of luxurious publications dedicated to Latin Ameri-

can archaeology that began with Lord Kingsborough's *Antiquities of Mexico*.¹ The earlier work, with its hand-colored lithographs, is a superb example of the English illustrated book of the first half of the nineteenth century. The catalogue of the Bliss Collection, with its colored plates and fine black and white photographs, is a mid-twentieth century exemplar worthy of comparison.

The catalogue demonstrates a change in the intellectual climate surrounding the material remains of Pre-Hispanic America. Lord Kingsborough placed the objects he reproduced in an historical context, and his book² was published as source material for historians; it has also been used by archaeologists. Robert Woods Bliss, on the other hand, chose to place his collection in one of the foremost art museums in the United States, The National Gallery of Art, Washington, D.C. By this act he established quite clearly that he intended these pieces to be considered as works of art, not mere archaeological artifacts or items of "material culture."

This publication and the earlier Bliss catalogue of 1947³ help in effect to document the shift in emphasis from anthropology to art in our estimation of Pre-Columbian art. The loan to The National Gallery dates from 1947; thus, it antedates the founding of the Museum of Primitive Art in New York but is later than the famous exhibition, "Twenty Centuries of Mexican Art," held at the Museum of Modern Art in New York in 1940. Mr. Bliss tells us in the Preface (p. 7) that his first purchase, item number 8 of the catalogue, was made in 1912. This

date marks him as a pioneer more than do either of the published catalogues by themselves. In 1959 the buying and selling of such objects as works of art is already so institutionalized that we tend to overlook the relative newness of this expanding area. The Bliss Collection also differs in its uniformly high quality from many other collections. This reviewer found no questionable objects and many of such superb quality that one would not expect to find them in a private collection, especially one formed outside of Mexico, Central and South America, for as Mr. Bliss himself has said, "Not one did I ever find in the country of its origin!" (p. 7).

The essay by Samuel K. Lothrop, "Cultures and Styles," supplies most of the general information needed for the initial study of Pre-Conquest art. Condensed as it is, and essentially a written complement to the catalogue proper, it is a compact resumé to be supplemented by further reading. No documentation is provided the reader, nor is it appropriate for the level of this essay, essentially a guide to the beginner. A reading list or preliminary bibliography would have been useful here. Some half-tone photographs and line drawings in text illustrate this section of the book.

W. F. Foshag in his essay, "Mineralogical Attributions," gives material less easily found even in the anthropological literature, listing the various minerals represented in the lapidary works and in the larger works of sculpture. He cites examples of the minerals he is describing, and these are often reproduced in color.

Joy Mahler's essay, "Textiles," gives an idea of the technical skills of the Peruvian weavers, the only ones represented in the Collection, and then a convenient list of terms valuable for all non-specialists in this rather specialized area. Lothrop's essay, "New World Metallurgy," outlines techniques in succinct fashion. The essays all help to place the objects in meaningful contexts.

Useful as the essays are to the non-specialist, the great joy of the book to this reviewer is the spectacular quality of the plates. A credit line in very small type on

¹ Edward King, Lord Kingsborough, *Antiquities of Mexico: Comprising Facsimiles of Ancient Mexican Paintings and Hieroglyphs*, 9 vols., London, 1831-48.

² The original manuscript is in the Library of the Middle American Research Institute at Tulane University, New Orleans, Louisiana.

³ *Indigenous Art of the Americas: Collection of Robert Woods Bliss*, Washington: National Gallery of Art, 1947.

the verso of the title page says Mr. Nickolas Murray is the photographer. This is printed along with the credit lines for the engravers, printers, typesetters and binders. It is refreshing to see a book with handsome photographs where the photographer is not billed like a Hollywood star, but one does feel Mr. Murray deserves a somewhat larger credit than he has received. The photographs record the works so clearly that from the pictures they can be examined and even studied. They are thus far from the somewhat artful photographs so often published in popular picture books on the "primitive" arts.

Even as art photographs, many are of first rate quality. Some create striking color contrasts—gold objects on red, blue or green backgrounds—jade on blue or mauve, though in some cases there may be too much competition between the object and the background (plates VII, XXIX, LXX).

The plates and catalogue are both divided into geographical units which are in some cases further subdivided into units of time representing successive cultures inhabiting the same places. This is the obvious method for presenting works coming from Central Mexico, the Maya area, Central and South America. On examination of the catalogue in terms of this geographical distribution shows quite clearly that it is composed of works of art coming from the high cultures of America. The simpler cultures, makers of less sophisticated art, are missing.

The high art of Pre-Columbian America contains many significant problems for the art historian, problems of great interest because of the isolation of these cultures from those of the Old World. Unless we accept the extreme diffusionist point of view, which has all good in the New World coming from somewhere in the Old, North, Central and South America can be used as a "laboratory check" upon art historical methods so well developed in the investigation of the cultures of Europe, Northern Africa, and Asia. Do the same principles that hold for Northern Africa and Eurasia hold for the isolated New World cultures? If so, this is in the nature

of proof that the methodology we work with is a universal and not merely applicable to a series of intercommunicating societies.

Aztec sculpture, so well represented in the Bliss Collection, has many excellent examples of important questions still to be answered. The word "Aztec," as it is used in such a context, itself raises questions. Does it mean the art produced in Mexico-Tenochtitlán (present-day Mexico City)? Does it mean the art of the so-called Aztec Empire (really the Triple Alliance of Mexico, Texcoco and Tlacopan), or does it mean the art of any place in Central Mexico where Náhuatl, the language of the Aztecs, was spoken? If the last of these three, it includes the art of Tlaxcala, which was never a part of the Triple Alliance or Aztec Empire and never conquered by it.

The last of these three definitions is most current in the archaeological literature, and it is the definition used here. A certain amount of confusion is bound to come from so broad a definition, because of the fact that at least three sculptural styles were in use in the Aztec area, and thus works of art representing one of these three styles will be found associated in the literature with works of the other styles, usually without any recognition of essential differences separating them.

The three styles of Aztec sculpture, on the basis of formal analysis, can be characterized simply. The first style is richly plastic, often representing the objects of the natural world with close fidelity and subtle modeling of planes (Plate XLIII). The second style is essentially a style of relief sculpture where flat surfaces are covered with stylized figures or repeating over-all patterns. (There is no example of this style in stone from the Bliss Collection, but cf. Plate XLIX.) The third style is a combination of the two, where one sees rich surface patterns covering fundamental shapes of a high degree of plasticity (Plate XLII).

The first style suggests derivation from earlier Olmec sculptural work of amazing plastic quality and simple, smooth surfaces (cf. Plates I-X). Possible links between

the Olmec work and the later Aztec sculpture are not now clear. The second style strongly suggests links with the manuscript painting of the Pre-Columbian period. Again, we are faced with problems. There are no Pre-Conquest Aztec manuscripts extant. The Early Colonial manuscripts of the Aztecs suggest later similarities, but the most direct formal relationship is with the manuscripts of neighboring Mixtecs, a non-Aztec people. The third style is seemingly a synthesis of the first and second. Granting the presence of the two fundamentally different styles, their fusion in the third is explicable.

There is not enough knowledge of Aztec sculpture available to enable us to hypothesize whether these variant styles represent different chronological levels. Is the "plastic" style early, the "relief" style later, and the "synthesizing" style most recent? Another possible explanation that still awaits testing is the possibility that the first and second styles represent regional rather than chronological differences. Does the "relief" style, for instance, come from the Mixtec region and the "plastic" style from the Gulf Coast with the Aztec genius of Mexico-Tenochtitlán expressing itself in the "synthetic" style?

The Bliss Collection has two dated Aztec pieces, which are indeed rare in the history of Pre-Columbian art. The Mask, No. 57, and the Snake, No. 56, are both dated in the year 2 Acatl/Reed or 1507. The Snake has in addition to the date the signs for Montezuma—the Turquoise Crown, the Nose Plug, the Speech Scroll of Command. The evidence of these two pieces is that they were made within a few years of the Spanish Conquest, while the second piece indicates a Mexico City association through the use of Montezuma's crest. Such clear-cut evidence of date and geographical association is extremely rare and makes these two pieces key items or scholars who may wish to undertake research on this important but little known phase of the history of art.

The Bliss Collection thus not only contains things of great beauty but also some works key to the history of New World art before the advent of Europeans. Artistic

quality and value to the scholar are both present in Olmec jades from Mexico, gold from Panama and Peru, Peruvian textiles, and Maya ceramics. This monumental catalogue makes the greatest part of the material available to the scholar who cannot visit the Collection conveniently himself.

DONALD ROBERTSON

Newcomb College, Tulane University

T. G. E. Powell

The Celts, Ancient People and Places, No. 6

New York: Frederick A. Praeger, 1958. 283 pp., 104 ill., 9 maps. \$5.00.

This series, devoted to the dissemination of archeological knowledge, has several qualities which make it valuable for student and layman alike. Each of the monographs, beautifully printed and well illustrated, is an authoritative survey of the field, and contains exhaustive and up to date bibliography of the subject. *The Celts* reflects the author's sound scholarship and easy familiarity with the Celtic problems. It is not a collection of documents or a compilation of factual evidence, but a lively essay of four chapters: "Finding the Celts," "The Celts in Life," "The Celtic Supernatural" and "The Celtic Survival." The Celts, so far as we know, were in Western Europe, although many elements of their population came from the East. In the reconstruction of the society, its organization, culture, and religion, the author makes it clear that the evidence is scarce and presents considerable difficulties of interpretation. Religion is especially emphasized as the framework defining Celtic life. Of equal importance is the emphasis given the lacunae in our knowledge. Too often reconstructions of the past have been based on partial and fragmentary evidence. Such reconstructions were frequently more in keeping with present ideas than with the past itself. One should be grateful to the author for the constant reminder that our knowledge is limited.

The Celts, as we define them at present,

did not constitute a unified society. They were a mixture of various distinct cultural and social population groups, and a conglomeration of various genetic types. The author does not specifically state that they might have represented various linguistic groups, but this idea certainly comes to mind. It seems an oversimplification to see a unified Celtic group in such a variety of remains. The numerous migrations of the Celts are stressed as the main reason for the transfer of cultural forms and objects from one territory to another. Thus the usual explanation of "influences" or "trade relations" has often been replaced by the tangible factor of the displacement of the human element. Forms of life and culture cannot be traded or transferred in an abstract way. The author traces some Celtic migratory movements from Eastern to Western Europe. Thus the history and culture of the Celts appear not as *glebae adscriptae*, a method of the last century, but as a complex of a number of cultural layers introduced one upon another. The next step should be the investigation of similar religious, artistic, and cultural forms in the Orient, but this is not attempted here. This idea seems to be implicit in the remarks on the Gundestrup cauldron (pp. 154, 168), carrying representations of Oriental motifs: lotuses, griffons, and an elephant. No doubt future studies of the Celts will follow this direction. The Orientalists are well aware of the existence of Celtic elements in Asia, and of Oriental elements among the Western Celts (i.e. O. Schrader, "Indische Beziehungen eines nordischen Fundes," *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, LXXXVIII (1934), 185-193; G. Vernadsky, *The Origins of Russia* (Oxford, 1959), 50-54). Judging by this book the time to investigate all the Eurasian continent and to correlate its similar "Celtic" aspects is at hand.

Little attention is given in the text to Celtic art. The art objects are treated as illustrations of religious and cultural aspects of Celtic life and as an expression of specific concepts in these fields. This is a rewarding approach. The evidence of Celtic art is on the whole scanty and

fragmentary, in view of the long period and vast area included in the Celtic sphere, quite accidental and without any unity or sequence. The important types of remains of Celtic art are illustrated. They are a visual commentary to the author's concept of the Celts as a mixture of cultural complexes.

The book certainly reads well. The author clearly states various complex problems which remain open to investigation by various disciplines. Let us hope that it will induce other scholars to further study of the subject.

B. PHILIP LOZINSKI
New Haven, Connecticut

Pietro Zampetti

Jacopo Bassano

tr. John Guthrie

Rome: *Liberia dello Stato*, 1958 (New York: Philip Duschnes). 64 pp., 86 pl. \$32.00.

Art historians bothered about the tendencies of color plate books should enjoy pointing to this one, as a sign that their wishes can be met at least in intention. The usual limitation either to small scale or to a few works of an artist, the exclusive repetition of anthology pieces, the gaudy tints, the brash details, the swooning text, all are here severely absent. The artist is one not staled by clichés in similar books; indeed, we may have here the rare case of a picture book leading the field on an artist who is going to be chic, if one may judge from the reactions of visitors to one museum who pay respects to other great masters and get excited about the Bassanos. The color is subdued, so much so that one shinier plate provided by the National Gallery, Washington, seems most agreeable. Forty-four paintings and a small number of drawings are shown in color, offering a full range of the artist's career and themes for inspection. Nearly all of these have color details as well, soberly sliced, as are also a few other works whose wholes appear in black and

white. Along with the well known works from great museums, others from Helsinki to Havana are made available. The text, with equally judicious mildness, presents the artist as he is usually considered, even explicitly using an eighteenth century division of the phases of his career. The whole is based on the work done for, and the pictures shown at, the 1957 exhibition in Venice. It is to be the first of a series following such exhibitions; all who know how much can be learned from these exhibitions, too late for their catalogues, will recognize how sensible the plan is.

It is a pity that the production of the book does not meet its own standards. Reviewers I suspect talk too much about good and bad color reproductions, which can be deceptive fifteen minutes after seeing the originals, and vary by time of day and type of lighting. But there are two more specific complaints. The majority of the plates are slightly but clearly off register. That should have been avoidable at this price. The details, as usual, are much better than the wholes. The latter are blurry, simply because the originals are quite large pictures, and probably also because Bassano models with color (like Renoir, unlike a Fauve) making continuous transitions which are swallowed up in the reduced scale.

The text is innocuous. (It is not true, though, that in Berenson's 1957 lists Francesco Bassano's works are added to Jacopo's "without discrimination." Jacopo's works are specified in the appropriate cases, as collaborations with one of his sons, but by a huge slip the list of Francesco's work is omitted altogether though the plates are included.) In the English translation one cannot really complain if a rather literal version of Italian critic's phraseology rings oddly in our language. But again something really cheap happened in the production. Grammatical irritants (singular subject with plural verb, comma between subject and verb, wrong preposition) and misprints are too common. Another problem seems to evoke "Havanna" regularly, "Vicenzo" for Vicenza, and "Porin del Vaga" twice. A still stranger block must have produced the

form "in Stockholm Museum", "in Cleveland Museum", "in Bassano Museum", and American readers surprised by a work "in New York Museum" may learn elsewhere that it is in the York Museum. All this could occur only, if I am able to deduce, if the translator knew the languages but nothing of the subject matter, worked from a hand written manuscript and was not permitted a proof reading. Editorial care and craftsmanship, certainly available, can prevent such lapses in later volumes of this expensive and worthwhile series.

Since the text is of secondary importance, the plates may be recommended with the above reservations, as the only full set of the artist's works in color likely to be published.

CREIGHTON GILBERT
*The John and Mable Ringling
Museum of Art*

Donald R. Torbert

A Century of Art and Architecture in Minnesota

Minneapolis: University of Minnesota Press, 1958. 62 pp., 18 ill. \$1.00.

Professor Torbert, who teaches art history at the University of Minnesota, was one of three contributors to *A History of the Arts in Minnesota*, edited by William Van O'Connor (Minneapolis, 1958). Concurrent with this publication, the University Press issued each author's section as a paperback; *A Century of Art and Architecture in Minnesota* can be considered therefore not only as a portion of a larger work, but as a separate study; it is from the latter point of view that this review is oriented.

Faced with an awkward task—to present a survey of the visual arts in Minnesota in what amounted to considerably less than a hundred pages—Dr. Torbert did a creditable job of combining a necessary narrative and the inevitable catalogue, and provided thereby a brief but readable re-

view of the subject. Local interest in this publication is undoubtedly high; there is however the question of its interest and value for the general (i.e. non-Minnesotan) reader. This is I believe dependent upon two factors.

First we have the matter of the history of American art. Too often we find a repetition of a pattern which concentrates on the East Coast and selected centers for special topics—e.g. Chicago for architecture and the 1893 fair, Missouri principally for Bingham and Benton, and so forth. If one is interested in determining if this pattern of compartmentalization is justified, or if one is in need of a systematic treatment of the art history of *all* America, he has little to read other than a miscellany of periodical articles, and the Federal Writers Project state guides. In conveniently filling a gap in American art history, a book like Dr. Torbert's is not only useful but it becomes an important resource for the conscientious historian of American art.

But there is another factor which should be considered in an assessment of value, and that has to do with the suitability of a 62-page, paperback treatment of such a subject. Indeed we might even raise the question of the relative importance of even doing a review of such a work.

In this particular instance, the unusual subject matter—a Minnesota art history—is perhaps sufficient justification for review consideration, but I should like to consider the entire paperback book review problem very briefly to amplify another point, namely the need for many more paperbacks in the arts, with the hope that reviews will be made of them.

The paperback revolution has come to art comparatively recently if numbers and variety of subjects are the criteria. Only in the past year or two has the list of titles reached the point wherein a student can have access to a sizeable reading list at a modest price in almost any period-course in art history. It is inevitable that as the reprints of distinguished hardbacks come on the market, and major originals are published, that the teacher is going to need the kind of review service hitherto

reserved largely for the expensive hardback publication. This is not to say that there should be separate review section for paperbacks, but rather that the teacher, and student, should be able to learn something of the scholarly worth, to have some critical insight into the value, of the economically produced paperback.

In a sense this is the problem. Should Professor Torbert's brief volume be recommended as an addition to the library of the student of art history? This is an important question since paperbacks are cheap, light, and compact, and the serious student (as well as the teacher) can build once again a personal library. We have a problem then of not how does it help a specific course, but rather the value it will have in a personal library numbering in the hundreds, if not yet in thousands.

Within this kind of a framework, this slight volume on art in Minnesota is well worth the dollar it costs, and it is well worth reading if the reader is a serious student of American art. It is not a textbook, but it is a valuable and indeed necessary supplement to such standard texts as Larkin's *Art and Life in America*. The only serious criticism I have is that Torbert's work is a relatively isolated one; we need, I believe, similar studies of other rarely discussed states, for each will enhance the other as this body of literature grows. I trust that we shall see the day when the paperback publication of monographs and brief studies of this sort is a regular procedure in the arts; and I hope that the publishers will submit them for review. Reviewers should think of these not in the light of large reference libraries, reserve lists, and specialized bibliographies, but for a role which is rather different. We have a need for more books like *A Century of Art and Architecture in Minnesota* which will be a logical addition to the personal library of a specialist; we can assume that a college library will acquire it as a matter of course through a normal acquisition policy which builds for reference and research.

GEORGE EHRLICH
The University of Kansas City

Takahashi Sohei

Oriental Art Motifs: A Sketchbook for Artists and Connoisseurs

Rutland, Vermont: Charles E. Tuttle, 1957. 79 pp., 273 ill. \$2.50.

Ryukyu Saito

Japanese Ink-Painting: Lessons in Suiboku Technique

Rutland, Vermont: Charles E. Tuttle, 1959. 96 pp., 71 ill. (6 in color). \$3.75.

Hugo Munsterberg

The Folk Arts of Japan

preface by Soetsu Yanagi
Rutland, Vermont: Charles E. Tuttle, 1958. 168 pp., 128 ill. (18 in color). \$6.75.

Michiaki Kawakita

Kobayashi Kokei (1883-1957), tr. Roy Andrew Miller, Kodanansha Library of Japanese Art. no. 11

Rutland, Vermont: Charles E. Tuttle, 1957. 82 pp., 47 ill. (29 in color). \$1.25.

Arthur Davison Ficke

Chats on Japanese Prints, preface by Gladys B. Ficke

Rutland, Vermont: Charles E. Tuttle, 1958. 456 pp., 57 ill. (1 in color). \$4.75.

The increasing number of books published on the arts of the Far East, and particularly Japan, proves how avidly the West is trying to understand and absorb the culture and beauty of this country. The Charles E. Tuttle Company, of Rutland, Vermont, and Tokyo, has made great strides in publishing books of interest to the layman, student, artist, and scholar alike. For a great many years, there was a dearth of material in English on various branches of the arts of Japan, and certainly the Tuttle firm is to be congratulated for their efforts in remedying the situation, as the above list testifies.

Oriental Art Motifs reflects the interest the Chinese and Japanese always have in textbooks of reference material instructing the artist in the techniques of painting. Earlier compilations dealt largely with the

way to paint trees, flowers, rocks, mountains, and streams—the architecture of nature. Sohei, an artist identified with the Southern or Literary Man's School of Chinese painting, left, upon his death in 1834, a number of sketchbooks filled with details copied from the works of Chinese painters. His intent was to compile an anthology of man and man-made objects as found in Chinese painting to supplement the lack in previously published books. Two men, Murata Kokoku and Murayama Katei, edited Sohei's sketchbooks which were published in 1860. In 1883, a second edition appeared, and it is this later edition that Tuttle reproduces. It is a pleasant picture book.

Japanese Ink Painting by Ryukyu Saito should be of great help to the many Westerners who wish to try their hand with ink and brush painting in the Oriental manner. Mr. Saito, a graduate of the Imperial Academy of Fine Arts, and founder of the International Art Association, is now specializing in teaching foreigners something of the rudiments of ink painting, and the philosophy that lies behind this special school of painting.

The author, after a brief introduction, starts the beginner with a chapter on "The Painter's Tools," followed by "The Fundamentals" to explain the correct way to hold and move the brush, grind the ink, apply the ink to the brush, and types of practice strokes. As Mr. Saito points out, practice is tremendously important to give one the dexterity to develop the flowing stroke to use later in painting compositions. The other chapters deal with first lessons, advanced techniques and lessons. The treatment of this classic style known as *suiboku* "water and ink" painting is very superficial when one thinks of the subtle masterpieces created in this media in the past.

The Folk Arts of Japan is a book for anyone who admires beautifully executed objects. The contents consist of nine chapters, discussing "The Spirit of Japanese Folk Art," the many subdivisions of types of folk art (pottery, textiles, basketry, toys, lacquer, etc.), and ending with "The Contemporary Folk Art Movement." In

this last chapter, names of artists occur again and again in spite of the statement that "true beauty is to be found only in the handwork of those craftsmen whose names and artistic careers are unknown, but who, nevertheless, are true artists." This is from the preface by Soetsu Yanagi who founded the Folk Art Museum in Japan, and appears again on page 25. That these named artists have been inspired by traditional Japanese folk art, no one can doubt. It is obvious in their work, though they are by no means simple craftsmen, but rather sophisticated artists, who realize well the value of a name. How long can their work still be called true folk art? The gravure and color plates and text are excellent.

Kokei is the eleventh volume to be published on a major Japanese artist in the Kodansha Library of Japanese Art series. Kobayashi Kokei, a modern Japanese-style painter, was born during the last years of the Meiji period when Japan was undergoing tumultuous changes. Almost from the time when Commodore Perry's "black ships" entered Edo Bay in 1853, Japan seemed determined to become wholly westernized. For awhile, it looked as though the painting of Japan would succumb completely to modernization. Okakura Kakuzo, an author and an influential man in art circles, was responsible for founding the Japanese Institute of Fine Arts to promote the intensive study of masterpieces of Japanese and Chinese painting. He also advocated the study of western techniques to develop a new individual school of painting to blend the elements of East and West whereby Japanese artists would not become mere copyists of western paintings. It was Okakura who encouraged and advised the young Kokei and it was Kajita Hanko, a celebrated teacher of Japanese scroll painting, who influenced him as a student. How inspiring these men were can be seen in the outstanding work of Kokei, which carries on the best qualities of Japanese traditional painting with a contemporary feeling for composition, as exemplified in the picture scroll, Princess Kiyo (plates 24-30). This is a worth-

while book on a contemporary Japanese painter of note, with excellent color plates and a sympathetic text.

For decades, Ficke's *Chats on Japanese Prints* has been read by all interested in learning about this medium and its creators. Probably this was the first popular book on Japanese prints to appear, and, combining as it does poetry and lyrical prose, it pleasantly initiates the novice into the beauties of this art form. *Chats* expresses the opinions held by collectors and scholars at the time of writing, the then known facts and attitudes concerning the prints.

Charles E. Tuttle has republished this volume, long out of print, and it should prove interesting reading for anyone who has ever dipped into its pages. The rewards are many, but all factual information should be checked in newer works regarding dates and periods of activities of the artists mentioned. The book is divided into eight chapters, of which five discuss the principal artists, but beyond this there are biographical notes on about one hundred color print designers, with facsimiles of the major artists' signatures for the benefit of the beginning student and collector. There are errors in the book and mistakes in spelling Japanese names, such as Shikoken for Shidōken, on page 103, but these should upset only the professional pedant, and in no way detract from the scope of the work. The book has a rather old fashioned flavor, but no one can doubt the sincerity of Mr. Ficke and his love for Japanese prints described in the most poetic language.

MARGARET GENTLES

The Art Institute of Chicago

Siegfried Giedion

Architecture, You and Me: The Diary of a Development

Cambridge: Harvard University Press, 1958.
viii + 221 pp., 83 ill. \$5.00.

The author of enormously successful *Space, Time and Architecture* here pre-

sents a volume of essays which, he explains, are not based upon organized research, being rather "a diary of a development insofar as architecture is concerned—the diary of a contemporary observer." The text consists of lectures and articles by Dr. Giedion dating back as far as 1935, extracts from the CIAM sessions of 1947 and 1949, and other quotations. The pieces are brought up to date, with corresponding illustrations, and linked together by extended remarks entitled "Marginalia." First collectively published as volume 18 of Rowohlt's *Deutsche Enzyklopaedie* under the title *Architektur und Gemeinschaft* (Hamburg, 1956), these essays are now brought out in an edition interestingly translated *Architecture, You and Me*, which is intended for the larger American public. The author's primary concern is the proper role of the creative artist in the society of our time. Emphasizing "the direct influence of aesthetic values upon the shaping of reality," he states the major problem: "to bridge the fatal gulf between the greatly developed powers of thinking and greatly retarded powers of feeling of those in authority," with the consequent demand of imaginative responsibility from the artist and social trust from his community.

The text is divided into six parts: 1) On the Ruling Taste; 2) On Monumentality; 3) On the Cooperation of Architect, Painter, and Sculptor; 4) On the Formation of the Architect; 5) On the Renewal of the Human Habitat; 6) On the Demand for Imagination. In the first is postulated the nineteenth century's "tragic conflict" between thinking and feeling, resulting in that sterility of official art which persists into our own time and the concomitant separation of the truly creative artist from the main stream of public life. Following are provocative thoughts "On Monumentality," opening with "The Need for a New Monumentality" (1944) and summed up in a manifesto of "Nine Points on Monumentality" written in 1943 by Professor Giedion, José Luis Sert, and Fernand Léger. To put the problem briefly: the nineteenth-century split has left an inheritance of pseudomonumentality, and the

fact that "we have lost all feeling for the dignity of urban centers is tied up with the fact that our emotional life has been regarded as unessential and as a purely private affair." Thus for the significant painters and sculptors of our time "there are no walls, no places, no buildings, where their talents can touch the great public; where they can form the people and the people can form them." The insistent need, then, is to create urban spaces, human and pedestrian in concept, where "monumental architecture will find its appropriate setting which does not now exist." This is the prior condition for a flourishing civic art vitally symbolic of the social community; and Dr. Giedion holds the view that the people can appreciate good modern art (the sculpture of Antoine Pevsner, for instance), if given the opportunity by those who administer public taste.

Professor Giedion anticipates a promising future, painting pointing the way. He sees that "painting, the most sentient of the visual arts, has often forecast things to come," citing, for example, Picasso's accurate prediction of horror in his sketch for a *Monument in Wood* (1930). Now, since one period contains the seeds of the following, he encouragingly finds midst the contemporary thematic preoccupation with decay and disintegration that "pointing announces another period"—namely, the "rebirth of a lost sense of monumentality." He states: "For the first time in centuries artists have returned to the simplicity which is the hallmark of any kind of symbolic expression. They have shown that the elements indispensable for monumentality are available. They have acquired the rare power of mural language." This suggests to him an inevitable reintegration: "The future will certainly belong to the effective collaboration between the three major arts: architecture, painting, sculpture." The burden of leadership in this collaboration he assigns to the architect, since urban design is "the highest expression of architectural synthesis" and the prerequisite of civic art.

What manner of architect is required for this important work ahead? The essays

"On the Formation of the Architect" are based on the problems outlined at the Princeton symposium of 1947, which have been edited by Thomas H. Creighton as *Building for Modern Man* (Princeton, 1949), and the CIAM of 1947. Noting that the universal dissatisfaction with the training of the architect stems chiefly from the disease of one-sided specialization, and that the future necessity is architects with coordinating minds, the solution is summed up in a quotation from Walter Gropius: "In an age of specialization, method is more important than information." Dr. Giedion advocates the methodological approach to his own discipline of architectural history in an essay called "History and the Architect." He believes that an introductory course in art history is equally as important as basic mathematics for the undergraduate. At the (graduate) professional level, he believes that history should parallel the total professional curriculum—two years in his experience at Harvard. It should be coordinated with design through a typological approach, concentrating on "the vertical lines running through history." The underlying basis of this "encompassing approach" is to consider past and present architecture as "conceptions of space," the approach the author developed at the Federal Institute of Technology, Zurich. The main object is to "forge history into a weapon which will enable the coming generation to measure where they stand, to judge their strength and their weaknesses."

The final parts deal with the "Renewal of the Human Habitat" and the "Need for Imagination," social and spatial. In the former the author is chiefly concerned with the "Humanization of Urban Life," citing as an outstanding example le Corbusier's project for the urban core of St. Dié (1945). The supreme example of social imagination is the Unité d'Habitation at Marseilles. In both parts he reiterates the plea for reintegration of the arts and bridging the gap between creative solutions and the powers of official judgment.

This book contains many important ideas, which will doubtless receive more

and more professional and public attention. Since it is plainly intended to influence the latter, it is the opinion of this reviewer that the author's case would have been more persuasively presented had the contents of the various pieces been rewritten according to a coherent literary program. The book suffers the weakness of a collection of independent essays in that the arguments tend to be fragmented, thus both repetitive and incomplete. One is left with the feeling that the publication was prepared in some haste and the hope that these important ideas may reappear in a form more lucidly intelligible to the larger public, hence more likely to influence official opinion.

ERNEST ALLEN CONNALLY
University of Illinois

David Herlihy

Pisa in the Early Renaissance: A Study of Urban Growth

New Haven: Yale University Press, 1958.
xx + 221 pp. \$4.50.

This is not an art history; nor, except for one map, is it illustrated. It is rather a social scientist's analysis of Italy's urban revival of the thirteenth and fourteenth centuries. Pisa is selected for a representative, instructive case study because of its geographic location, average size, and even division of economic interests. The text includes chapters on geography, demography, politics, direct taxes, indirect taxes, communications, agriculture, crafts and industries, commerce, and the capitalist and the aristocrat, followed by several detailed appendixes quoting typical documents. Based primarily on the notarial records (chartularies) of contracts and declarations preserved in the archives of Pisa and surrounding towns, the study provides, with meticulous scholarship, a wealth of new material, which makes it a valuable reference for better understanding the transition from the Middle Ages to the Renaissance.

ERNEST ALLEN CONNALLY
University of Illinois

Niels von Holst

Italien: Von den Alpen bis Florenz

Neuwied am Rhein-Berlin-Darmstadt: Herman Luchterhand Verlag, 1957. 212 pp., 185 ill. (13 in color). DM/34.

Niels von Holst

Italien: Von Siena bis Sizilien

Neuwied am Rhein-Berlin-Darmstadt: Hermann Luchterhand Verlag, 1958. 212 pp., 179 ill. (13 in color). DM/34.

It was Jacob Burckhardt, the great historian of art and culture and professor at Basel University, who wrote the famous *Cicerone: Eine Anleitung zum Genuss der Kunstwerke Italiens*, the complete guide to all monuments of architecture, painting and sculpture in Italy. Together with Goethe's *Italienische Reise*, his work was and still is the Bible for the German-speaking traveller in Italy. Both have validity even today, but the Goethe volume, because of the year of its publication (1816/17), moves nearer and nearer into the vicinity of, say, Michel de Montaigne's *The Diary of a Journey through Italy, Switzerland and Germany in the years 1580 and 1581* (published 1774), i.e., it slowly acquires a more historical than a practical value. A journey planned with Goethe's book as a guide (and eventually the guides Goethe used himself, among which we find Johann Hermann Riedesels *Freiherrn zu Eisenbach Sendschreiben über seine Reise nach Sizilien und Grossgriechenland*, 1767) would, however, offer a dual sensation: that of the direct experience with a new country, its customs and its old culture, and a comparison with and adaptation to our modern age and the changes it has brought about. Goethe the poet and scientist, the dreamer and realist, found a formula in which personal experience was interwoven with objective reality, and that is the special merit and the unfailing value of his book on Italy. Writers such as Hans Carossa in his *Aufzeichnungen aus Italien* (1947), or Karl Scheffler in his *Italien: Tagebuch einer Reise* (1911) are far too personal, and the journey we can make in their company is not to Italy but provoked

by Italy leading us inward into the mind of a poet. Objective reality was left to the historians of art and culture, to the compilers of modern tourist guides, or to journalistic exploits such as the intelligent but rather shallow book by Egon Viettas, *Italien mit und ohne Renaissance* (1954).

A book which was neither a guide (where cultural data are given in a statistical and dehydrated manner, useful as they may be), nor a *personal confession*, nor just a pretext for a *photographer* to offer us a picture book with the emphasis on the "you have never seen this object so before," the unexpected angle of photographic vision; a book, moreover, which could reconcile the modern era with its new means of transport, the fact of the tourist migration of nations, written not with the intention of giving these millions only the dry food of "2000 years in 2 hours" (which is Rome), or something similar, but with the responsibility of a man of culture and education who finds a mission in opening up the treasure house of our old European culture to new generations and to do so in a way which does not tire or annoy the many ignoramuses among the "new classes" which are to be educated to take responsibility for culture and to grasp the sense of a venerable tradition; a writer who does this with genuine love, a great knowledge of history and of our cultural indebtedness, with the devotion, modesty and humility of a true humanist—such a book in which pleasure, the thirst for knowledge, the admiration of past greatness, the inclusion of modern man in his monumental past are contained and blended harmoniously, such a book was badly needed. It was Niels von Holst, a German art critic who, combining all these qualities, has given us a text which is not overloaded with the specialist's love of detail or void of all truly spiritual content but a happy medium which, like a porch to a magnificent edifice, will attract those who want to proceed towards a more comprehensive and deeper knowledge. The respective introductions to the two volumes display cultural-historical view points of a general

character, the main text is descriptive and historical and vibrates with personal and artistic experiences. Whereas the introductions are illustrated by works of painters (and not only the old masters are admitted as is usually the case, but modern names such as Corot, Thoma, Wilson, Purrmann, Kokoschka, Beckmann, Kanoldt), the main text was best served by exquisitely chosen panoramic and detail views of the historic monuments, mainly city views and architecture (also modern) and a few interiors. The colour plates have not the first-class quality of the rest of the illustrations.

A useful index of names and subjects is divided into sections: Lakes, Mountains and Roads; Towns, Castles and Monasteries; Cultural Epochs, Art Styles and Museums. What one would wish for and what would prove to be at least as exciting as this excellent pre- or post-travel book (its size alone suggests its use not on the journey itself but at more meditative moments) is a volume of selected works of art and interior decorations which could complete this memorable image of Italy and add the jewels to the splendid settings.

J. P. HODIN
London

Peter Kidson

Sculpture at Chartres, photographs by Ursula Pariser

London: Tiranti, Hollywood-by-the-Sea, Florida: Transatlantic Arts, 1958. 64 pp., 117 ill., 6 diagrams. \$5.25.

The major works on Chartres written from the art historic or architectural, the iconographic and even the poetic point of view, are French works (Mâle, Bulteau, Hak, Huysmans, Rodin). There was a need for a book devoted either to Chartres as a whole or to some special aspect of it written originally in English and based, at least to some extent, on research centered in England. The Courtauld Institute

of Art, University of London, embarked in September 1956 on an intensive survey of the cathedral. The work was carried out by Dr. Zarnecki and the photographs taken on that occasion by Miss Pariser are used in the present publication. The author, who is on the staff of the Courtauld Institute, aims at producing with his essay a study which lies somewhere between those of the experts who conduct their exchanges in learned periodicals, out of the public eye; and those provided for the casual tourist who wants nothing more than a few scraps of information or a stimulant to his emotions. It is, in fact, a useful handbook filled with essential information and illustrated with a comprehensive photographic report on the sculptures. Description, interpretation and historic treatment go hand in hand and what the volume lacks in maturity of observation and style it makes up for in youthful eager seriousness. Similarly, what the photographs lack in artistic quality, they offer in documentary zest. It is to be recommended both to the student and the interested layman.

J. P. HODIN
London

ERRATA

Through a regrettable error, galley proofs for the review article, "Leonardo's *Treatise*," by Frederick Hartt in the Summer 1959 issue of *CAJ* were not proofread. Irritated readers are invited to make the following corrections:

page 333, paragraph 3, should read "because *there* simply was no room".

spell "Mrs. Steinitz" with a z not an s. page 335, paragraph 1, delete the quotation mark at end.

paragraph 2, untangle spelling of Michelangelo.

page 337, paragraph 1, change diety to deity.

page 338, paragraph 2, restore the "b" to Ambrosiana.

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